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GO WORLD

Summer 1990 NO.60



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The Ishi Press has just published two sets of post cards featuring wood block prints with go as the main theme. Each set contains eight cards, with a different print depicted on each card, for a total of 16 different prints. Some of the prints in these sets have appeared on Go World covers (GW13, GW23, GW24, GW31, & GW38), and a variety of famous artists (Harunobu, Kuniyoshi, Toyokuni, Hiroshige, etc.) are represented. These post cards are the ideal medium for sending messages to your friends and arousing their curiosity about the world's most fascinating game.

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Toyokuni III (1786–1867)
Chinese generals playing go (1847)



Utagawa Kuniyoshi (1798–1861)
A 14th-century general drawing inspiration from the go board (1850)



Toyokuni III (1786–1867)
Two courtesans with a go board in the background (1861)

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Featured Articles in This Issue

Ups and Downs for Takemiya

For Takemiya 1990 has been a year of triumphs and disasters. One of the triumphs was defeating Cho Hun-hyun in the playoff between the Fujitsu and Ing world champions. The games are given in *Showdown in Seoul* on page 20. However, Takemiya then suffered the ignominy of being eliminated by a 14-year-old, a disciple of Cho, in his first game in the Fujitsu Cup, despite being the defending champion. The game is featured in our report on the Fujitsu Cup.

Another triumph for Takemiya was winning the Judan title from Cho: his most imaginative game from the title match is given on page 61. Unfortunately, he came down to earth

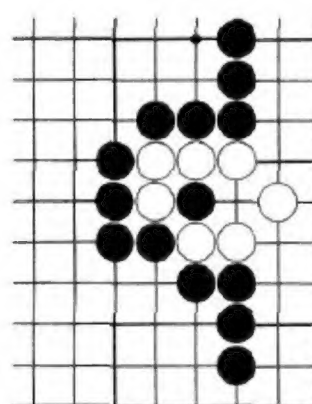


Takemiya playing Cho in Seoul

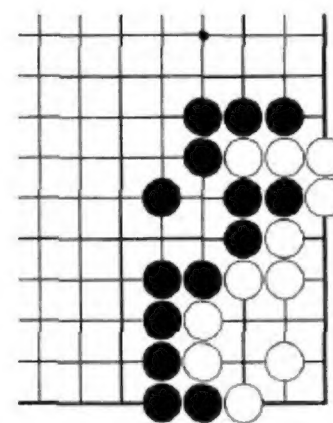
again when he lost his place in the Honinbo league. The good news for go fans is that whether in form or out of form Takemiya sticks to his principles, which means that his games are always interesting and creative.

Michael Redmond's Most Memorable Tesujis

The diagrams on the right show the positions in which Michael Redmond encountered the tesujis that have made the most vivid impression on him. One tesuji was played by him, the other against him. Before looking at the answers in our article on Michael's progress in 1989, see if you can spot the tesujis yourself. Besides giving the answers, the article focusses on two memorable games Michael played last year.



Black to kill White.



Black to get a seki.

All About the Two-Step Hane

Our featured instruction article this issue is the first instalment in a three-part analysis of the two-step hane or the *nidan-bane*, which is one of the standard fighting techniques of go. It's a pattern that is usually covered piecemeal under various different topics. Our series is the first attempt to make a comprehensive survey of all the aspects of the two-step hane as an independent theme.

Our cover

The cover shows a very unusual sword-guard, made around the beginning of the 18th century, by Mogarashi Soten. It shows Sato Tadanobu (1160-85), a loyal retainer of Yoshitsune, fighting off some attackers with a go board. This is one of the most popular themes in go prints. This view is of the front of the sword-guard. Sato Tadanobu is wearing nightclothes because he has been attacked while asleep.

From the collection of Tanaka Fumio.

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Go World News

International News



Rin Wins Fujitsu Cup on Third Try

After losing two finals to Takemiya, Rin Kaiho has finally achieved his ambition of winning a world championship. In the final of the 3rd Fujitsu Cup, played in Tokyo on 4 August, Rin forced Nie Weiping of China to resign after 183 moves. Taking a leaf out of Takemiya's book, Rin defeated his opponent by following a large-moyo strategy. This was his third victory over Nie in three encounters. Rin picks up the first prize of ¥15,000,000, while Nie has to be content with the ¥7,000,000 second prize. Kobayashi Koichi defeated Cho Hun-hyun to take the ¥4,000,000 prize for third place.

Below are the results from the third round and the semifinals.

In the third round, played in Seoul on 2 June, Kobayashi Koichi beat Lee Changho 4-dan (Korea) by half a point, Rin Kaiho beat O Rissei by resignation, Nie Weiping beat Jimmy Cha by 2 1/2 points, and Cho Hun-hyun beat Yamashiro Hiroshi by resignation. The game between Lee and Kobayashi was a very exciting one: Lee took an early lead but just failed to hang on to it to the end. Yamashiro also

played an imaginative game and was unlucky to lose to Cho.

In the semifinals, played in Osaka on 7 July, Rin beat Kobayashi by 2 1/2 points and Nie beat Cho by 1 1/2 points.

China Wins 5th Super Go Series

China has taken revenge for its humiliating 7-2 defeat in the 4th Japan-China Super Go series with an equally one-sided triumph in the 5th series. In a game played in Nanking on 1 July, the 4th player on the Chinese team, Qian Yuping 9-dan, defeated the Japanese team captain Takemiya to earn China an 8-3 victory. This is China's fourth win in five series and the first time that Nie Weiping didn't have to step into the arena.

The public commentary on this game set a world record for a go event: it was presented to an audience of 9,000. The entry fee was ten yuan, said to be equivalent to one tenth of an average salary, which shows how enthusiastic Chinese fans are.

Chinese players also take this series more seriously than the Japanese side, which is undoubtedly a factor in the overwhelming success of the Chinese to date. Earning a place in the Chinese team is said to be one of the top targets for a Chinese professional, in contrast to Japan, where it's a hard job persuading top players, busy with the lucrative newspaper tournaments, to join the national team. So far, Japan has never fielded a team made up of its top in-form players.

Even so, Japanese fans expected Takemiya to offer more opposition, but he lost his first game. This year Takemiya's form has oscillated wildly, plunging rapidly from the heights to the depths, then back again just as abruptly. If he had played the way he did in Korea, he could have disposed of the whole Chinese team single-handedly, but it wasn't to be. Takemiya's loss did not affect his great popularity in China. When he entered the gymnasium where the public commentary was held after the game, he got a one-minute standing ovation, which is an extraordinary tribute to the loser of a game.



Another prodigy from China? The 13-year-old Chang Hao of China defeats Miura Hiroshi of Japan in the 6th round to take the sole lead in the 12th WAGC.

1990 World Amateur Champion a 13-Year-Old from China

Instead of holding a qualifying tournament for the 12th World Amateur Go Championship, held in Hiroshima from 22 to 25 May this year, the Chinese took a chance and selected a young 3-dan as their representative. Usually the Chinese send a 6-dan of more mature age who is on the verge of becoming a professional, but there was little real risk attached to their choice. Chang Hao, who turned 13 in November last year, took 7th place in the All-China Individual Championships last year. At the championship in Hiroshima, he lived up to the expectations of his country, defeating all his opponents to win the title of the world's top amateur with a perfect 8-0 record. If Chang continues to develop, China may have a prodigy to rival Lee Changho of Korea. Previously, the youngest player to win the championship was Ma Xiaochun of China in 1983, then aged 18. China has now won the tournament nine times.

Second place was taken by Ann Gwanwook of Korea, whose only loss was to Chang. Miura Hiroshi of Japan, who lost to both Chang and Ann, took third place with 6-2. Other top placings were:

4th: Laurent Heiser (Luxembourg) (6-2)

5th: Su Jyh hao (Chinese Taipei) (6-2)

6th: Kan Ying (Hong Kong) 6-2

7th: Wang Sen Feng (Brazil) (5-3)

8th: Frank Janssen (Holland) (5-3).

This year Ireland joined the tournament, bringing the number of countries to 39.

Rin Wins Japan-China Tengen Match

In the third annual match between the holders of the Japanese and Chinese Tengen titles, Rin Kaiho defeated Liu Xiaoguang of China 2-1. Liu started well by scoring his first win in these matches (he lost 0-2 to Cho Chikun in 1988 and 1989) when Rin made an oversight in the first game, but though he took a lead in the second game Rin staged an upset to win by half a point. Rin then wrapped up the match with some very fine play in the third game.

3rd IBM Lightning Go Championship

Ishida Yoshio seems to have lost long ago the drive that made him the number one player for a couple of years in the 1970s, and he is also kept busy with his post as a Nihon Ki-in director, but there is one tournament, the IBM, in which he consistently makes a serious

effort. Ishida won this tournament in 1988, then came second last year; this year he has reached the semifinals. To get there, he had to defeat Cho Chikun in the quarterfinal.

Pairings in the semifinals are O Rissei v. Kobayashi Satoru and Ishida v. Ohira Shuzo.

The IBM tournament qualifies as an international tournament because China and Korea each send two players to join the 60 Nihon Ki-in and Kansai Ki-in players in the main section of the tournament. So far these countries have not sent their top players (with a first prize of just ¥4,000,000, it doesn't rank as a major tournament), but that changed this year when Nie Weiping and Ma Xiaochun, the Chinese number one and number two, showed up. They were out of luck, however. Nie lost to Rin Kaiho in the third round, presaging his defeat by Rin in the Fujitsu Cup. Rin must be just about the only top player who has never lost to Nie. Ma lost to Hane Yasumasa, the hero of Japan's win in the 4th Japan-China Super Go series, also in the third round. So far no foreign players have done well in this tournament (excluding Taiwanese and Korean members of the Nihon Ki-in). Quarterfinal results are given below.

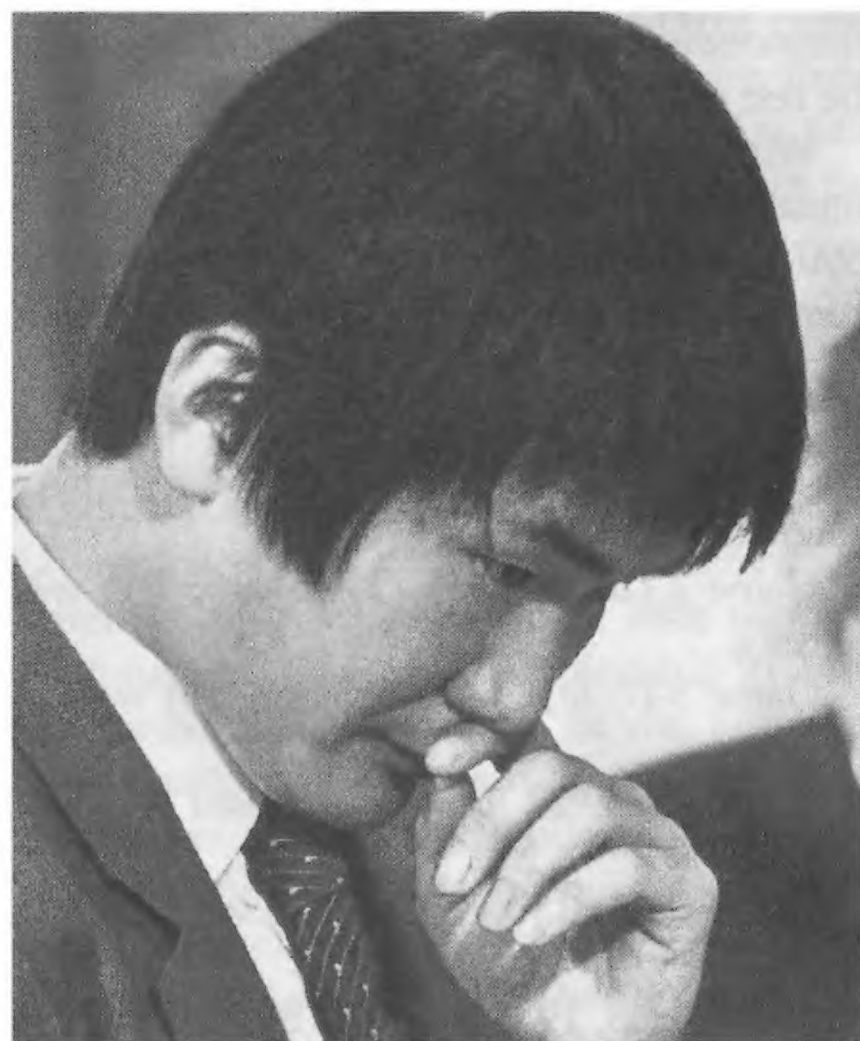
O Rissei b. Ishida Akira, Kobayashi Satoru b. Otake, Ohira b. Kato, Ishida b. Hane.

Other results of interest: Fujisawa Shuko lost in the first round, Takemiya lost to O Rissei in the first round, Yoda lost to Kobayashi Satoru in the third round, the two Korean representatives both lost in the first round.

News From Japan

Cho Chikun Defends Honinbo Title

Cho Chikun has staged yet another of his dramatic comebacks: down 1-3 in the 45th Honinbo title match, he recovered to win three games in a row and defend his title. In the face of Cho's stubborn resistance, Kobayashi saw his dream of emulating Cho by holding the big three open titles simultaneously crumble. This is the second time he has been the victim of a Cho fightback in the Honinbo title: in the 37th title match in 1982, he took a 2-1 lead over Cho only to see Cho win the next three games. This time he got closer, but it's beginning to seem that he may be fated not to win the Honinbo title.



Cho wins his fourth Honinbo title

Cho's recovery is all the more remarkable in that he has been mired in one of the worst slumps of his career this year. However, Kobayashi made it clear before the match that he thought Cho's slump was irrelevant. He commented: 'When he faces me across the board, the strong Cho will return. Otherwise, he's no man.' Kobayashi is probably wishing now that he hadn't made this prophecy.

For his part, Cho said that he was looking forward to playing Kobayashi, commenting that he expected his go to benefit from it. The big surprise is how friendly these two were this year. In their previous title matches, the atmosphere was decidedly tense, but now they seem to enjoy each other's company. Cho even invited Kobayashi to play a few holes of golf after play finished on the first day of the second game. Part of the reason may be, as Kobayashi commented before the match, that each 'fully recognizes the other's strength' (he may have been thinking of Takemiya, who would sooner die than admit that Kobayashi has any understanding of the game).

The decisive point of the series seems to have been a misreading Kobayashi made in a corner position in the 5th game. Kobayashi is an expert on life and death problems, so this mistake must have been a great shock to him. Even in the interview after the 7th game, Kobayashi referred to this mistake and to his

unsuccessful efforts to forget about it during the rest of the series.

With this victory, Cho may have played himself back into form, so the second half of 1990 will probably be very different for him from the first. Even if it isn't, he's still Honinbo.

The results:

Game 1 (11, 12 May). Cho (W) won by resignation.

Game 2 (28, 29 May). Kobayashi (W) won by resig.

Game 3 (7, 8 June). Kobayashi (B) won by 1/2 point.

Game 4 (19, 20 June). Kobayashi (W) won by resig.

Game 5 (9, 10 July). Cho (W) won by 7 1/2 points.

Game 6 (18, 19 July). Cho (B) won by 6 1/2 points.

Game 7 (25, 26 July). Cho (W) won by 3 1/2 points.

Kobayashi Beats Kobayashi in Gosei Title

Our heading is not as informative as it might be. The first Kobayashi is Koichi, who recovered very quickly from his loss in the Honinbo title match. Just one week after losing the 7th game, he defeated Kobayashi Satoru 9-dan in the third game of the 15th Gosei title match, thus defending his title with straight wins. This was the first title match ever between players with the same surname (they are not related). Kobayashi Satoru is the youngest and most talented of the go-playing Kobayashi family (the father is a 6-dan

amateur, the daughter is Chizu 5-dan, the oldest son was an insei, the second son is Kenji 6-dan), but surprisingly at the age of 31 this was his first challenge for a top-seven title. Big things were expected of him as a youngster, but he doesn't seem to have the competitive drive of his senior Kitani disciples. At any rate he was not able to make a dent in Kobayashi Koichi's armour. The latter has now held the Gosei title for three years in a row.

The results:

Game 1 (4 July). Koichi (W) won by resignation.

Game 2 (13 July). Koichi (B) won by resig.

Game 3 (31 July). Koichi (W) won by 10 1/2 points.

Otake to Challenge Kobayashi Meijin

Otake Hideo has bounced back from his reverse in the Kisei title and is going to have a second crack at taking one of Kobayashi's titles away from him. It was all or nothing for Otake in his final Meijin league game. He beat Cho Chikun to win the league, but if he had lost, putting him, Cho and Takemiya all on 6-2, the latter two would have qualified for the playoff and he would have missed out. Otake fans hope that his good form in the league will continue in the title match.

15th Kisei Tournament: Kato Wins 9-dan Final, Arimura Breaks Old Record

Two great players met in the 9-dan final in the first stage of the 15th Kisei tournament. Surprisingly, neither of the two, Kato and Fujisawa Shuko, had ever won the 9-dan final.

15th Meijin League Title-holder: Kobayashi Koichi

Rank	Player	A	R	T	C	H	K	O	F	Y	Score	Place
1	Awaji	—	0	1	1	1	1	0	0	0	4 - 4	4
2	Rin	1	—	0	1	0	1	0	0	1	4 - 4	5
3	Takemiya	0	1	—	0	1	1	1	1	1	6 - 2	2
4	Cho Chikun	0	0	1	—	1	1	0	1	1	5 - 3	3
5	Honda	0	1	0	0	—	1	0	1	0	3 - 5	—
6	Kato	0	0	0	0	0	—	0	0	0	0 - 8	—
7	Otake	1	1	0	1	1	1	—	1	1	7 - 1	1
7	Fujisawa S.	1	1	0	0	0	1	0	—	0	3 - 5	—
7	Yoda	1	0	0	0	1	1	0	1	—	4 - 4	6

Note: Players are ranked according to their results in the previous league.

Victory went to Kato Masao, who took the ¥2,300,000 prize for 1st place.

This completes the first stage of the tournament. In the nine dan sections, the Kansai Ki-in was able to score just one win. In games between Nihon Ki-in and Kansai Ki-in players, the Nihon Ki-in had a good lead, with 86 wins to 49 losses.

The second stage of the Kisei tournament is divided into two parts. The first is an irregular knockout tournament, called a *paramasu* in Japanese (we would be grateful if any reader could identify the origin of this word), in which the 1-dan winner plays the 2-dan winner, the winner of their game plays the 3-dan winner, and so on up to the 6-dan winner's game, after which the survivor plays the 2nd-place-getter in the 7-dan championship. The winner of that game proceeds to the second part of the second stage, which is a regular knockout tournament culminating in a best-of-three final to decide the challenger to the Kisei. In the inaugural Kisei tournament, O Rissei 9-dan, then 3-dan, set a record by winning four games in a row in the *paramasu* section. This year Arimura Hiroshi, a 17-year-old 2-dan (promoted to 3-dan in June), broke O's record by winning five games in a row. Unfortunately, like O Rissei 14 years ago, Arimura fell one win short of winning a place in the second part — he lost to Kanda Ei, a fellow disciple of Ando 6-dan, who took second place in the 7-dan championship to Yoda, yet another disciple of Ando. Talking about records, Yoda has set one by winning Kisei dan championships (6-dan once, 7-dan three times) four years in a row.

46th Honinbo League

So far two of the places in the new league have been decided. Awaji Shuzo has made a comeback after a five-year absence from the league. He is joined by Kataoka Satoshi 9-dan, who is making a comeback immediately after dropping out. The other two places will go to the winners of playoffs between Yoda and Hasegawa Sunao 9-dan (Kansai Ki-in) and Fujisawa Shuko and Komatsu Hideki 7-dan.

One sad note is that Takemiya will be missing from this year's league. After dropping out of the 45th league, Takemiya lost to Yamashiro in his first game in the third preliminary

round (he would have had to win three games to get back into the league). Ironically, these two faced each other in two Honinbo title matches not so long ago. Yamashiro lost in the second round.

Death of Kageyama Toshiro

We regret to have to inform our readers of the sudden death from a heart attack of Kageyama Toshiro 7-dan on 31 July at age 64. Kageyama was a well-known teacher and writer who turned professional after winning the Amateur Honinbo Championship in 1948. As a former amateur himself, he was noted for his sympathetic understanding of the position of amateurs, and this made him a very popular teacher. A number of his go books became best sellers, including the ones published by the Ishi Press as *Lessons in the Fundamentals of Go* and *Kage's Secret Chronicles of Go*.

Yoda Heading for Another Record?

Last year Yoda Norimoto 7-dan set a record by playing a total of 66 games. By July 31 this year he had played 41 games (winning 27), so he seems to have an excellent chance of extending his record. At the same stage last year he had only played 32 games (though he had won 28 of those).

News from China

Liu Defends Tianyuan Title for Third Year in a Row

In the 4th Tianyuan (= Japanese Tengen) title match, Liu Xiaoguang 9-dan just managed to stave off the challenge of Qian Yuping 9-dan to win this title for the third year in a row. Liu won the 5th and final game, played on 14 April, by half a point. Unlike Japanese title matches, this match was played at the rate of a game every two days, starting on 6 April.

Yu Bin to Challenge for Mingren Title

The eight-member Mingren league was concluded on 11 May, and Yu Bin 8-dan and Qian Yuping ended in a tie for first place with 6-1 scores. In the playoff, held on the same day, Yu beat Qian by 6 1/2 points and earned the right to challenge Ma for the title. Third place in the league was taken by Liu and Nie Weiping came 4th. (Continued on page 48.)

The 3rd Fujitsu Cup

As reported in our news section, the final of the 3rd Fujitsu Cup was fought between Rin Kaiho and Nie Weiping. In this article we would like to look at some games from the second round, which was marked by two stunning upsets. One was Jimmy Cha's win over Cho Chikun Honinbo, which must surely rank as the most astonishing upset in recent go history. The other was little less surprising: Lee Changho's comfortable win over the defending champion Takemiya shows that he is one of the most formidable 14-year-olds in go history. His stated ambition of becoming the world's number one by the time he is 20 may turn out to be conservative. Besides looking at how these two players pulled off their upsets, we would also like to present a very

interesting game between two of the greats of contemporary go, Cho Hun-hyun and Otake Hideo.

The featured commentary in this article is the first, on the Takemiya-Lee game. It is the first of a new series in *Kido*, in which amateur players are invited to present questions about a professional game, to be answered by Kato Masao. His analysis mainly focusses on the fuseki and the early middle game. The aim is to produce a commentary that will be of more practical use to amateurs than the standard professional commentary. We have also included some pertinent comments by Takemiya, taken from the Yomiuri Newspaper account of the game.

Special Game Commentary

Takemiya v. Lee Changho

White: Lee Changho 4-dan (age 14)

Black: Takemiya Masaki 9-dan (age 39)

Komi: 5 1/2; time: 3 hours each

Played on 9 April 1990.

Commentary by Kato Masao.

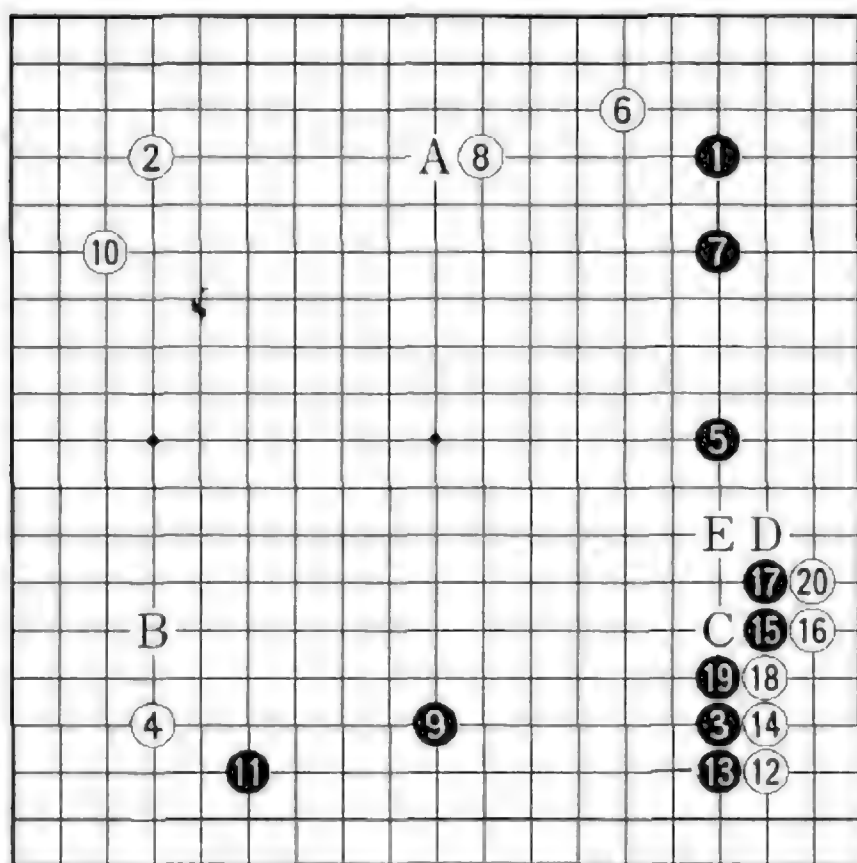


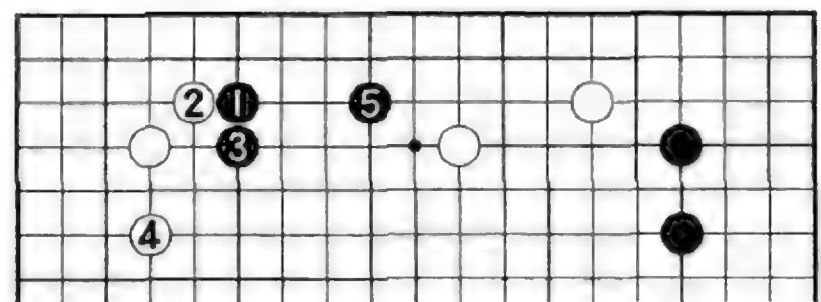
Figure 1 (1-20)

Figure 1 (1-20). Fuseki considerations

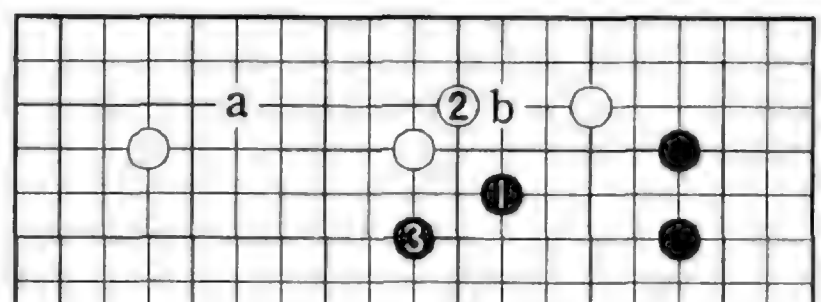
Question: Why did White play 8 instead of A?

What are the advantages and disadvantages of these two moves?

When White plays 8, it's easy for Black to invade at 1 in *Dia. 1*. After 2 and 4, Black gets a comfortable position with 5. When White plays on the star point as in *Dia. 2*, it's difficult for Black to invade at 'a' but easy for him to build a large moyo with 1 and 3. He could also invade at 'b' if he wanted to. Lee's strategy seems to have been to try to prevent Takemiya from adopting a large-moyo strategy.



Dia. 1



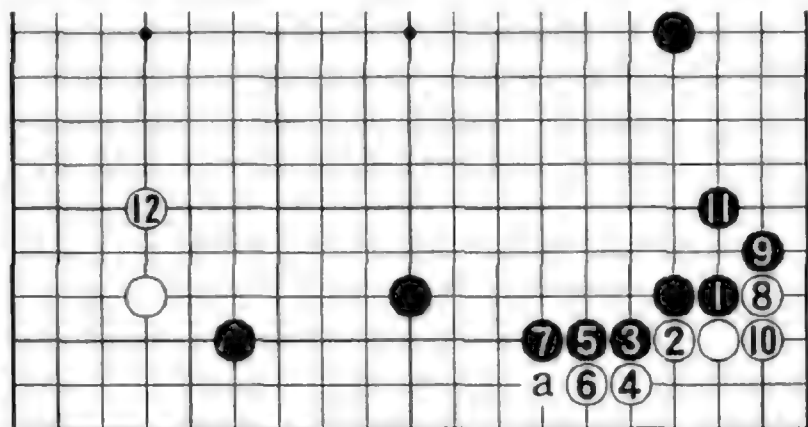
Dia. 2



The Takemiya–Lee game gets under way. Although only 14, Lee had two Korean titles to his credit at the time of this game: the Top Position title (Chaigowi), which he won 3–2 from his teacher Cho Hun-hyun earlier in the year, and the King of Go title.

Q: What's wrong with playing 12 at B? The 3–3 invasion feels a little premature . . . Also, does Black have to block on this side at 13?

If White answers at B, Black C will make a superb position. This creates one continuous moyo from the top right through to the bottom left; it is an ideal sanren-sei formation. Takemiya would probably have been ecstatic if he'd been able to get this position. Invading at 12 is therefore natural.



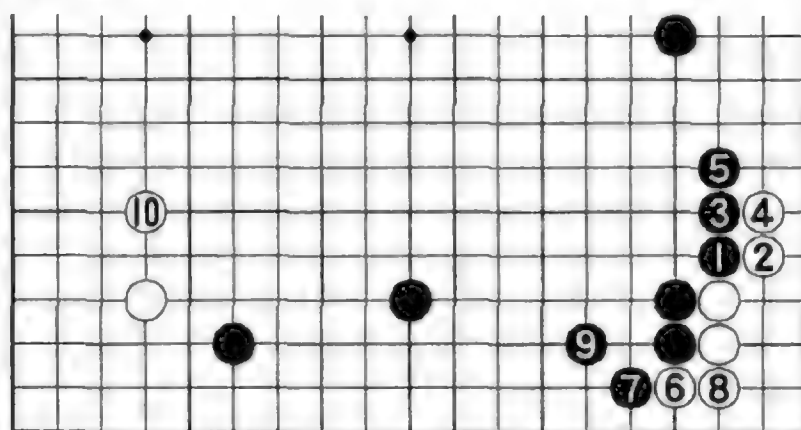
Dia. 3

Concerning which side to block on: Black 13 is correct. What if Black blocks at 1 in Dia. 3? Let's assume that after the joseki to 11 White defends at 12. The marked black stone [11 in the figure] is now enclosing a position that is open at the side at 'a', so it has become a trivial move. Black will be very dissatisfied with this result. To put it another way, the ex-

change of the marked black stone and White 12 is very bad for Black.

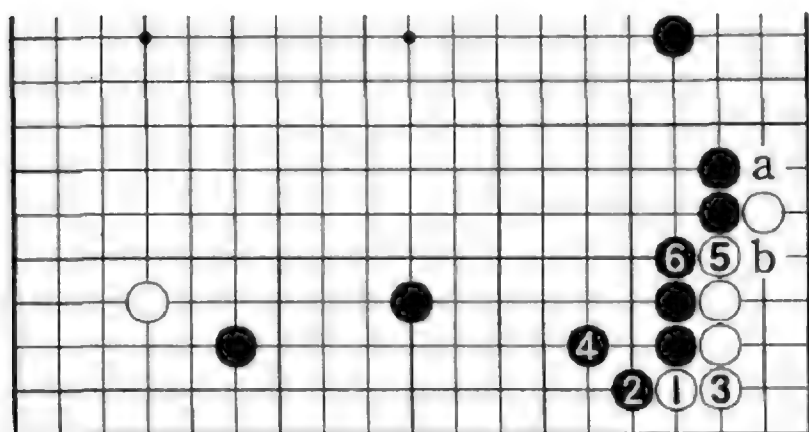
Q: What is the idea behind dodging to 15?

This has become a popular move recently. As you can see, after White crawls up to 20 Black is left with sente. Even if White hanes at D, Black blocks him at E. In the older joseki, shown in Dia. 4, Black has to answer White 4 by extending to 5, so White takes sente. He might switch to 10 on the left side. However, Black builds a lot of thickness, so it's not a question of the new joseki being superior to the old.



Dia. 4

Note that White can take sente if he plays 18 at 1 in Dia. 5 (next page), but this leaves Black with a big move at 'a', threatening a sente capture at 'b', so that places a burden on White.



Dia. 5

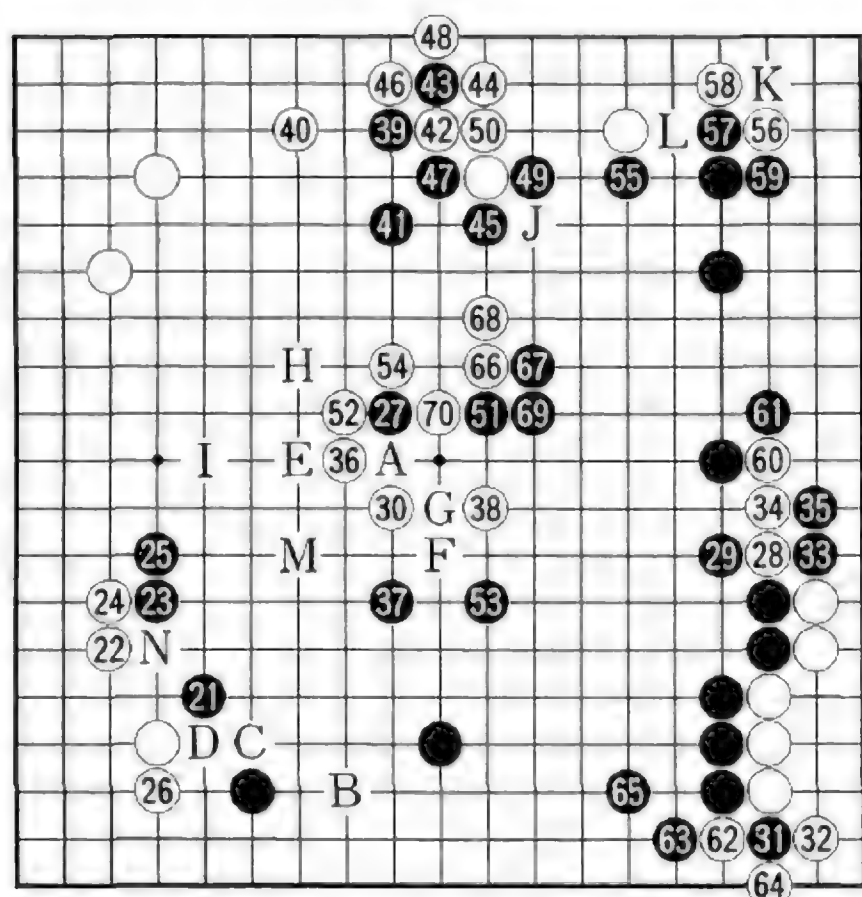


Figure 2 (21-70)

Figure 2 (21-70). Avoiding aji-keshi moves

Black 21 to 25 are the Takemiya cosmic style in full cry. [Takemiya: 'I think Black could also make a one-space jump instead of 23, but whenever I have a choice between two alternatives, I make it a rule to choose the one with more potential.']

Q: Isn't White 26 a little too solid? Also, isn't Black 27 a little greedy, considering White can enter at 30? How about holding back at A?

White 26 is not a purely defensive move. It aims at invading at B and attaching at C, so it's a positive move. If omitted, Black D becomes a good move. White 26 is a move no professional would miss the chance of playing.

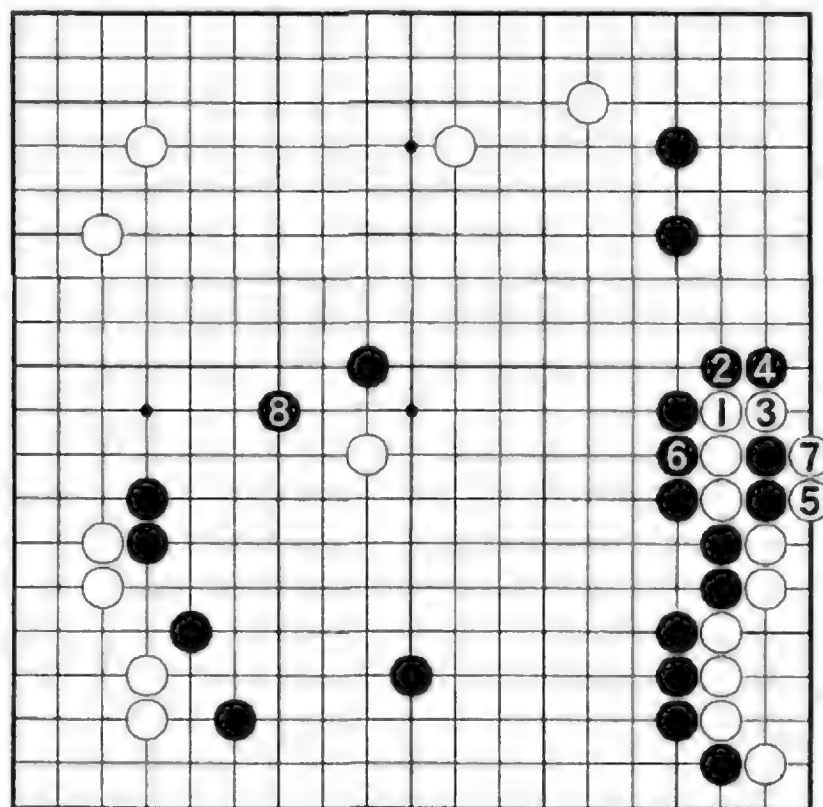
Playing 27 at A is an excellent suggestion. Black A also looks reasonable. [Takemiya commented that perhaps he should have played there.] However, 27 is not greedy: Black's strategy is to invite White to enter at 30. Black could also play 27 at 30, in which case one could expect White to invade at 38, leading to

a completely different game.

Q: I don't understand the meaning of 31.

Neither do I. There's no special meaning. [Black 31 was the first move Takemiya regretted. He said he should have attacked White 30 immediately with Black E, White 38, Black F, White G, Black 51.]

Q: What is the point of 33 and 35 when White can capture them with 60?



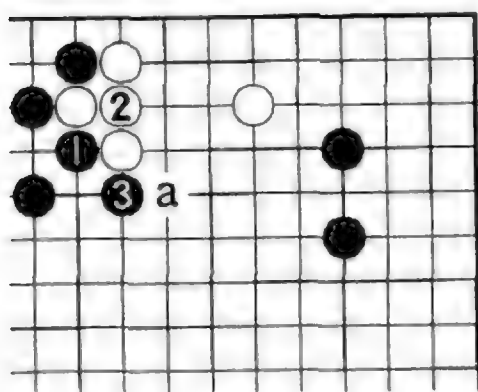
Black 37 serves the dual purpose of attacking and providing a ladder block in case White attaches at C.

Q: Is it too late to attack the centre white group, with 39 at H?

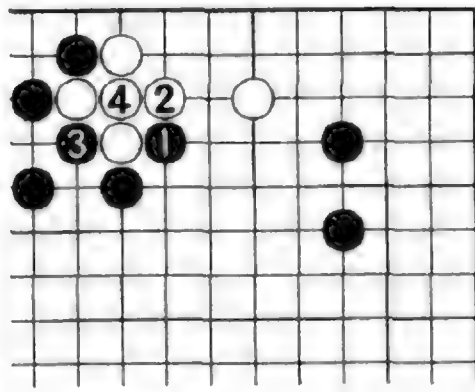
Even if Black attacks at H, he runs out of steam immediately when White jumps to I. Opening up a new battle front while keeping a threatening eye on the centre group is the only thing Black can do.

Q: Why doesn't Black atari at 47 instead of 45?

I guess most of my readers would instinctively use 45 to atari at 1 in *Dia. 8*. However, to the professional eye, this is a kind of *aji-keshi* (erasing potential) move. If Black starts out by helping White to solidify himself, then you can't be sure that White will answer the hane of 3 at 'a'. If White were to ignore Black 45, however, Black can hit him with 1 and 3 in *Dia. 9*, which are very satisfying forcing moves.



Dia. 8



Dia. 9

White 46 is proof of what I'm talking about. Black 45 gives White a chance to go wrong and he obliges with 46. This move should really be a hane at J. Because of the cut at 46, Black makes the nicely timed forcing moves of 47 and 49. [Takemiya commented that with 39 to 49 he made up for his slack move at 33. He was satisfied with his game after 53.]

Q: Why does White tenuki with 60 after going to the trouble of invading? Did he just change his mind?

He didn't change his mind. After the sequence to 59, White gains from having played 56 and 58: they are forcing moves. If Black adds a stone here, it will be to capture with K, but if White had done nothing here, Black would be able to secure the whole corner by blocking at L. So the problem lies with Black 59. He should omit this move and play something like M. White still has 60 left, so defending territory in the top right is not very big.

[Takemiya: 'Black 59 was the first step on the road to defeat. I should have played at N, defending against the attachment at C. That way I think I could have won by about ten points on the board. I suspect I was underestimating my opponent: I expected him to answer 59 to the right of K. This mistake made me feel depressed.']

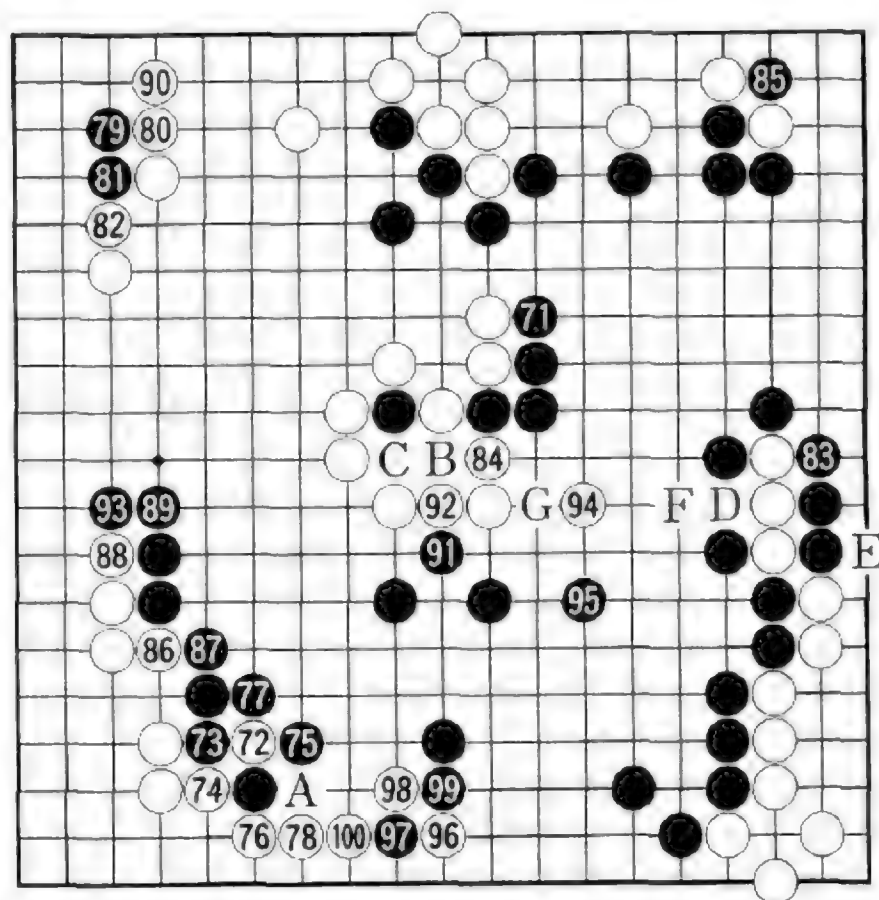
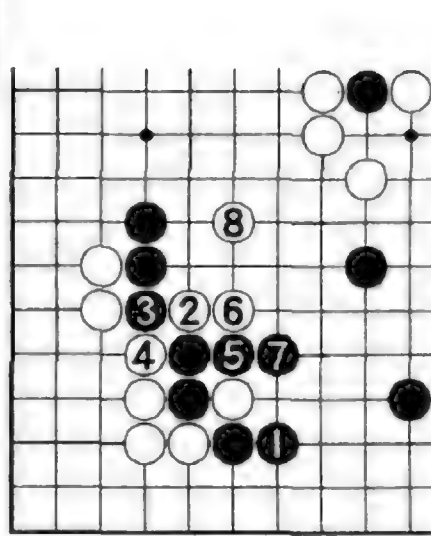
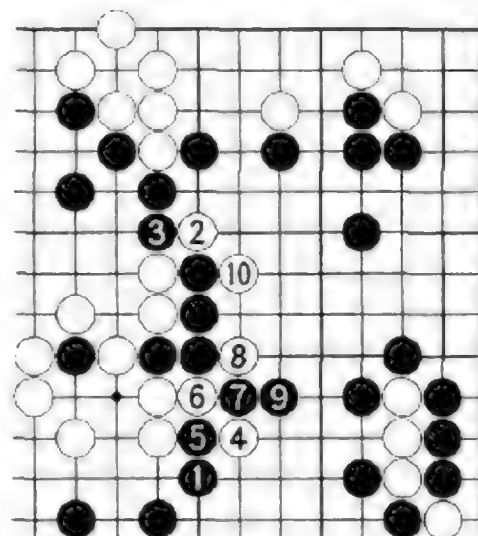


Figure 3 (71-100)



Dia. 10



Dia. 11

Figure 3 (71-100). Blinded by two points

Q: Can't Black resist with 75 at A?

Black has no choice about 75. If he plays 1 in *Dia. 10*, White attaches at 2. The fight after 8 looks bad for Black. You have to give Lee credit: 72 is a severe move.

Q: On seeing 84, one can't help wondering if playing Black 83 at B, followed by White C, Black 92, wouldn't be bigger.

Choosing between 83 and 85 is perplexing, but Black B seems a little small. The only thing is that instead of 83 Black should have captured with Black D. When Black plays D,

White can force with E, causing Black to lose two points, but even so that is better than giving White the peep at F. The value of 84 increases because it makes a peep at F more effective. The thick move of Black D is much more the kind of move Takemiya usually prefers, so his concern for the two points of endgame profit perhaps shows that he was getting anxious about his position.

By the time White plays 90 it looks like a very tough game for Black to win.

[Takemiya: 'Black 83 is the losing move. Instead, Black should stop White from coming in by attaching at G, leaving 83 and 85 as miai. That would give Black a small lead, I think.' After 84, Black can't block White's path. If, for example, he plays 1 in *Dia. 11* (previous page), then he has no answer to 2. Takemiya had nothing to say about the moves after 84 — apparently he considered the game unwinnable for Black after this.]

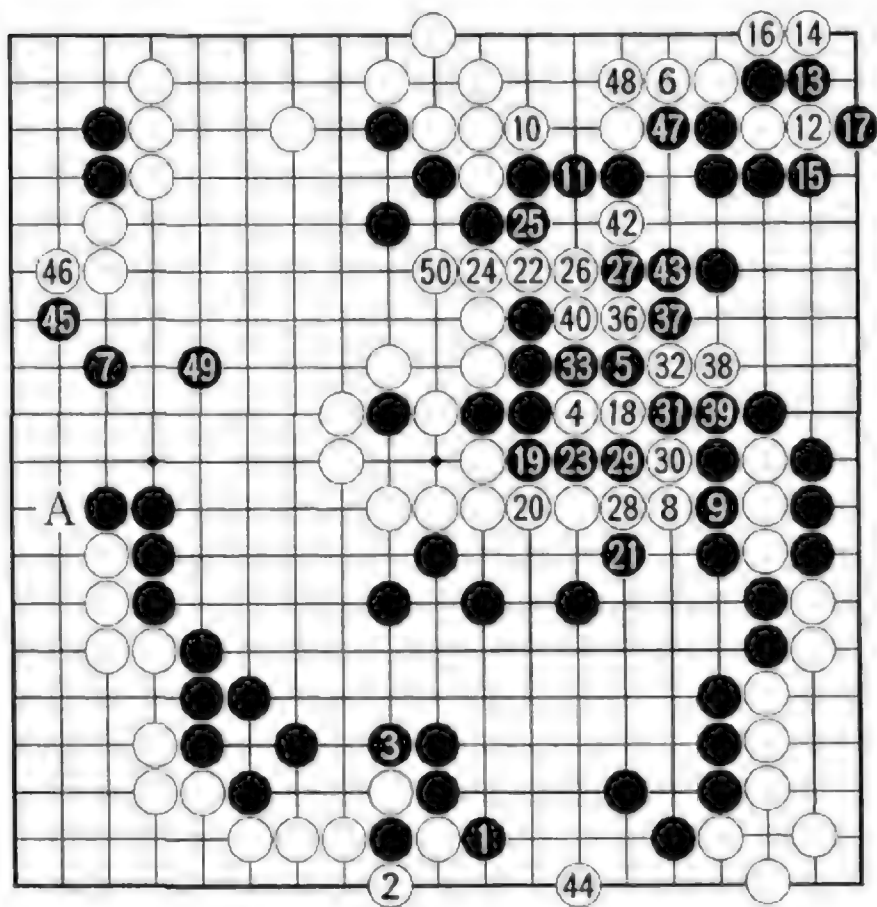


Figure 4 (101-150)

34: at 18; 35: takes (at 4); 41: connects (at 18)

Figure 4 (101-150). Clever endgame

Please note the moves from 30 to 42. This is a sparkling endgame sequence; it may look like magic, but actually Black made a mistake earlier. He should have played 23 before 21; again, instead of 35 he should connect at 39. He loses three points here.

White 44. A hane at A, then connecting, is bigger.

Figures 5 & 6. A formidable new star

This was a convincing win for Lee. Despite his youth, he's relaxed and plays a solid game. That's not to say that he plays too tightly — he also attacks with resolution. Like his teacher, he reads well in messy positions. I can't find any weak points in his game. If I really had to give one, perhaps all I could say is that he develops a little too slowly in the opening. I have the feeling that his style makes him particularly strong against Takemiya-style large-moyo strategy.

White wins by 5 1/2 points.

(Kido, July 1990)

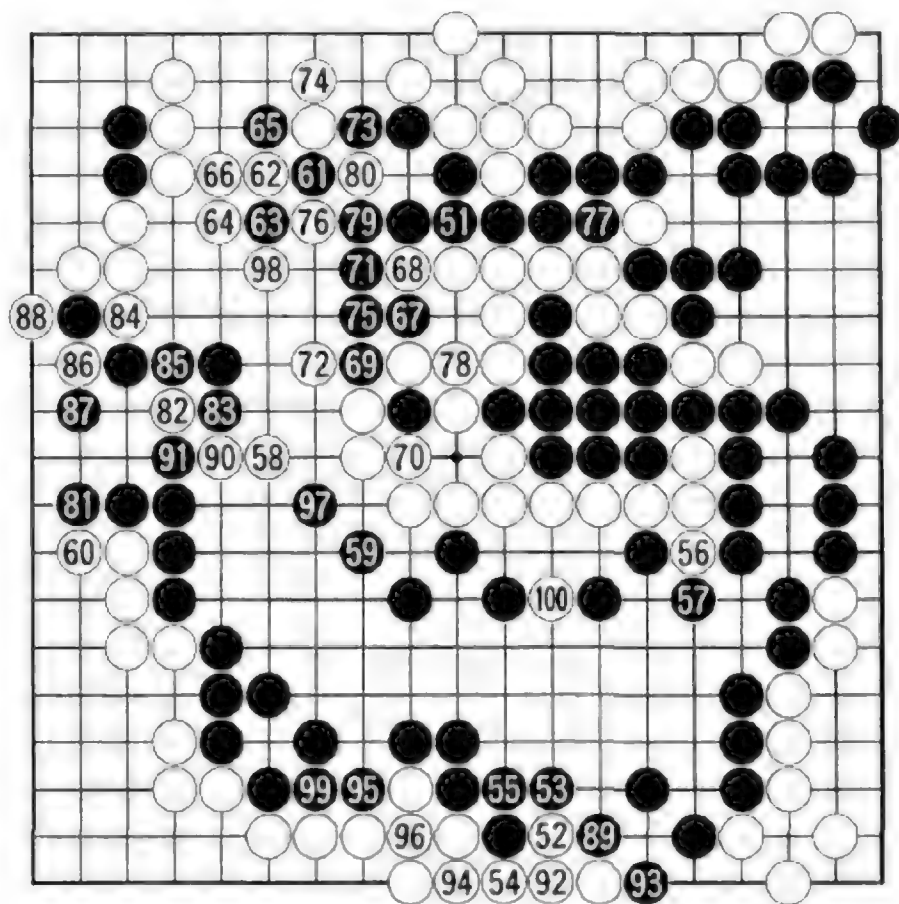


Figure 5 (151-200)

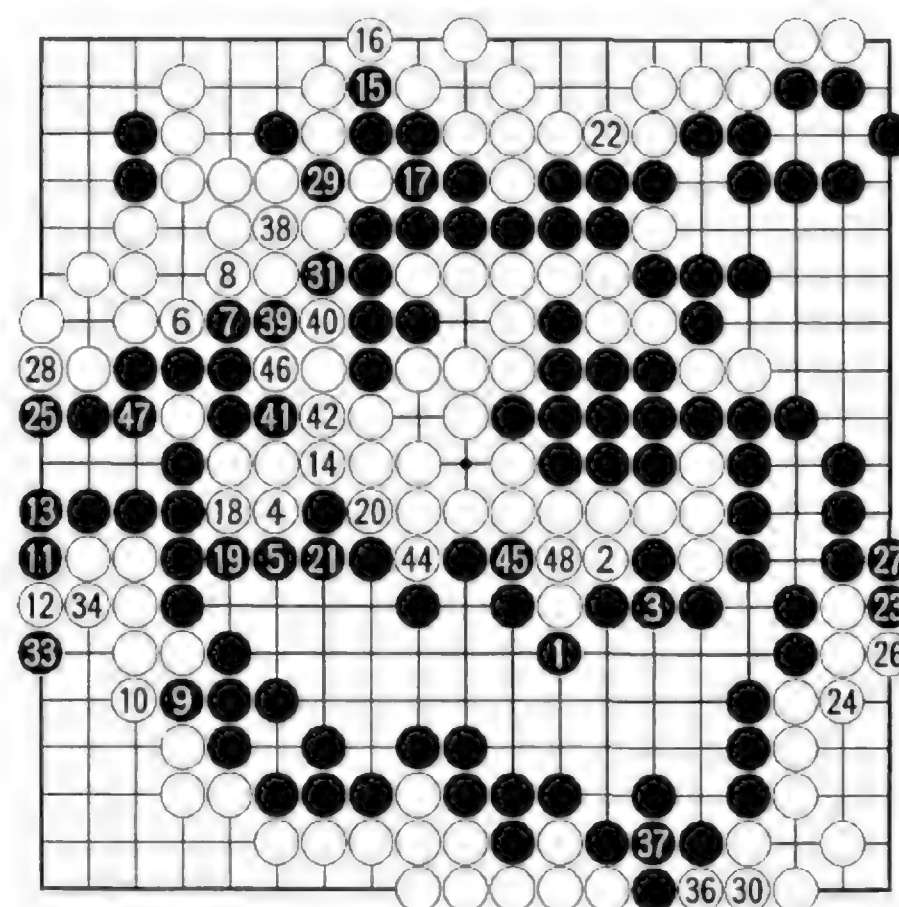


Figure 6 (201-248)

32, 35: ko; 43: connects (right of 29)

This game was the last to finish in the 2nd round, so there were a lot of professionals gathered around watching the game wind up, including Lee's teacher, Cho Hun-hyun. Cho looked happy. 'What do you think?' he said to Takemiya. 'He's stronger than I am. He's taken proper revenge for me. Perhaps I should start taking lessons from him.'

In the third round Lee showed that his win over Takemiya was no fluke by taking a lead over Kobayashi Koichi. We will present that game in our next issue.

Jimmy Cha v. Cho Chikun

When it was his turn to make a speech at the reception held the night before the first round, Jimmy Cha said: 'I'm the luckiest man in the world. I didn't expect to win even one game last year, yet I won two. This year I'm going to try to do even better.'

Doing better was not going to be easy. Since Jimmy was seeded into the second round, thanks to his success last year, winning three games would take him to the final. Moreover, his first opponent was one of the world's top players, Cho Chikun, holder of the Japanese Honinbo title.

White: Jimmy Cha 4-dan (USA)

Black: Cho Chikun 9-dan (Japan)

Played on 9 April 1990.

Commentary by Kato Masao.

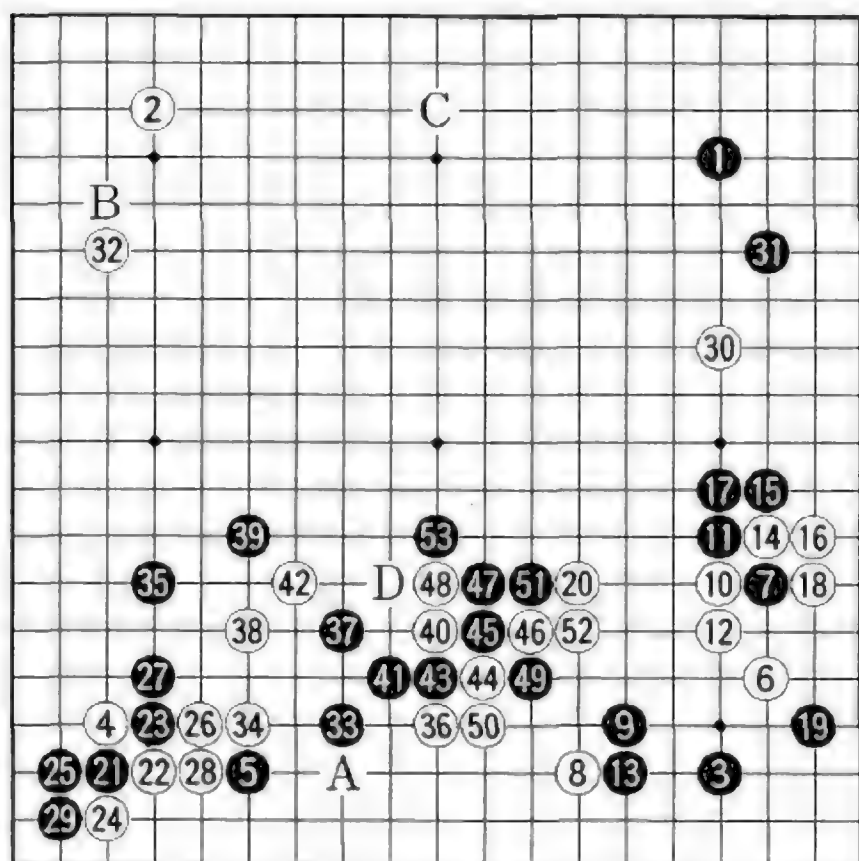


Figure 1 (1-53)

Figure 1 (1-53). *The fuseki not Cha's forte*

The weakest part of Jimmy Cha's game is the opening. On the other hand, he plays best when he's behind, so who knows if he would do better if he improved his fuseki? At any rate, Kato had a number of criticisms to make of his opening play.

White 30. White usually completes the joseki with A, after which Black would make an approach move at B. Black 31 shows that, depending on how the game goes, Cho is prepared to sacrifice the three black stones below.

White 36 is aggressive. A more reasonable strategy here would be to play White 38, Black 50, White C.

White 48 is too aggressive: White is put on the spot when Black hanes at 53. Jimmy is being greedy, trying to play everywhere. After 53, letting Black capture these pivotal stones would be unbearable for White, but if he pulls them out, the four white stones at the bottom (44 etc.) look like being captured.

Figure 2 (54-100). *Centre thickness narrows the gap.*

Cho thought for a long time over 55, but Kato questioned his decision to block. 'Capturing the pivotal stones with 1 in *Dia. 1* (next page) would be better. White would probably link up with 2, so Black could switch to 81 at the top in the figure. This result would be more than good enough.'

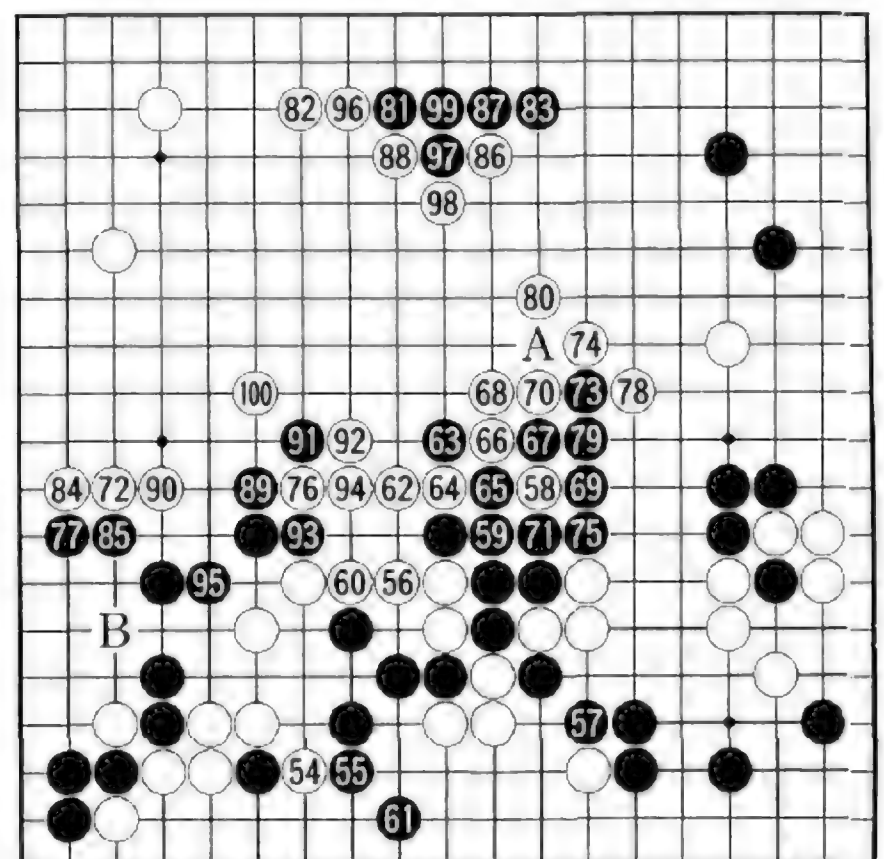
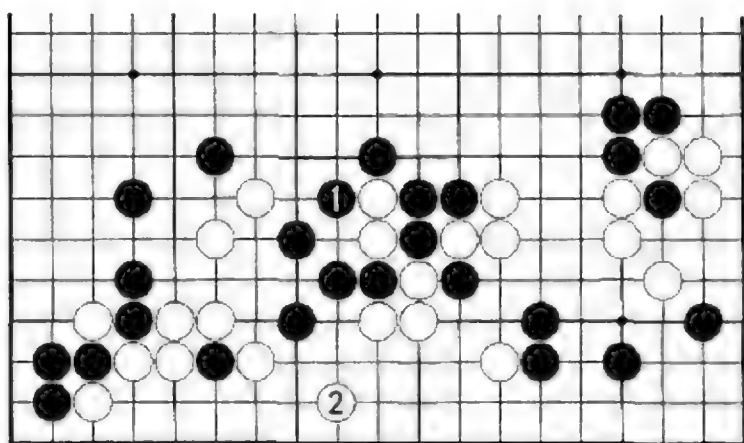


Figure 2 (54-100)



Dia. 1

Jimmy pulls out his stones with 56. In the continuation to 70, Black captures the bottom stones, but White builds thickness in the centre. White has caught up a little.

Black 77. Black would like to cut at A, but White's peep at B would be a nuisance. The black group here would have to seek life and in the process its path out into the centre would be blocked. Black therefore has no choice about defending with 77.

Black 85. Not necessary, but Cho has concluded that this is enough to keep him ahead. However, Jimmy now goes into action with 86 on.

White 100. Taking a big centre is White's only chance.

Figure 3 (101-140). Herculean strength

Kato: 'With 2 Cha offers the strongest possible resistance. Cho lets fly with a tesuji, but it doesn't work. Cha's an incredibly strong player'

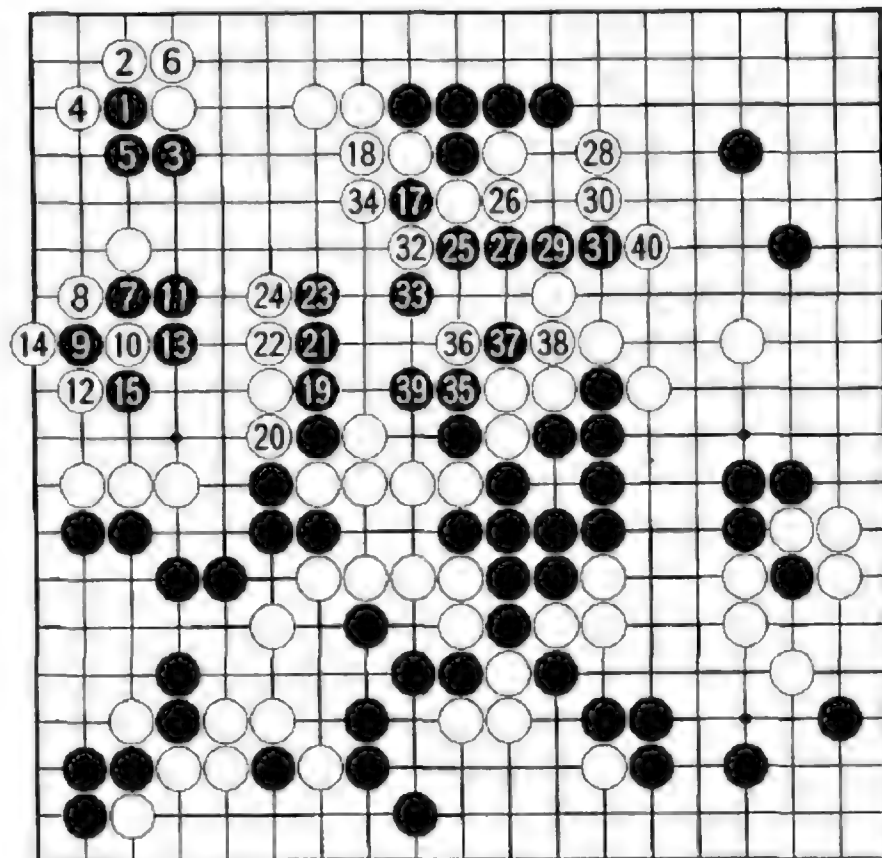
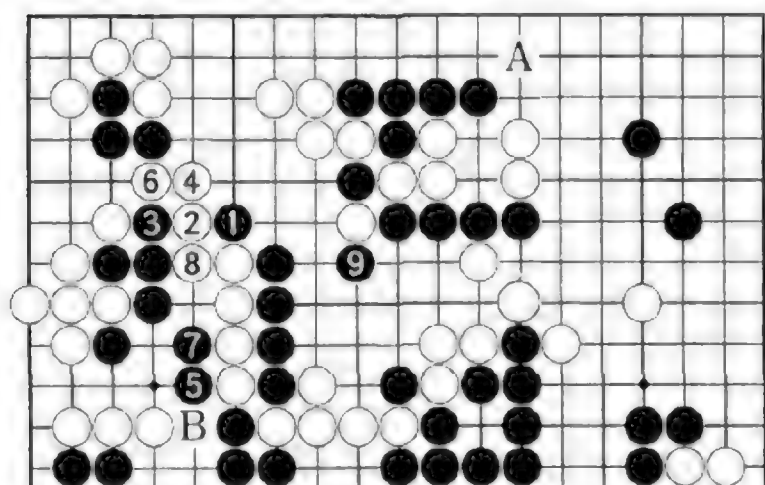


Figure 3 (101-140)
16: connects



Cho plays the first move. Cha did not make a very good start in this game, but he is at his best under pressure. The game turned into his most memorable win in international competition.



Dia. 2: Cho's chance

After making various preparations in the top left up to 15, Cho pushes up at 19. When Cha cuts at 20, the continuation is a one-way street. Cho's chance comes after White 32.

Kato: 'The correct timing is to force with 1 to 7 in *Dia. 2* before making the atari at 9.' After this the same sequence as in the game would follow, with the centre black group being captured. The difference is that after it is captured, A and B are miai. The upshot would be that White would capture the black group at the top with A, but Black would get to connect at B, which is worth around 20 points. That would be the last large point and Black would win.

Figure 4 (141–168). *The game is decided.*

Black 49. Kato: 'If Black uses this move to save his centre group with 1 in *Dia. 3*, White will capture three stones with 2. Even if Black then links up at the top with 5, he loses. He would only be two or three points ahead on the board.' That means that Black has no choice but to connect at 49 and fight a ko, but Cha now shows that his reputation as a fighter is not undeserved.

A ko fight starts with 59, but White has adjacent ko threats whereas Black doesn't. The best Black can find is 63, which White ignores. White gets sente to switch to 68, which is painful.

Kato on Cha: 'His fuseki is not good, but his judgement in decisive fights is reliable. If he's ahead, he winds the game up; if he's behind, he launches a challenge. He's good at fighting — he started out badly in this game, but he went all out and prevailed in the middle game.' Referring to Cho, he said: 'His reading wasn't up to scratch.'

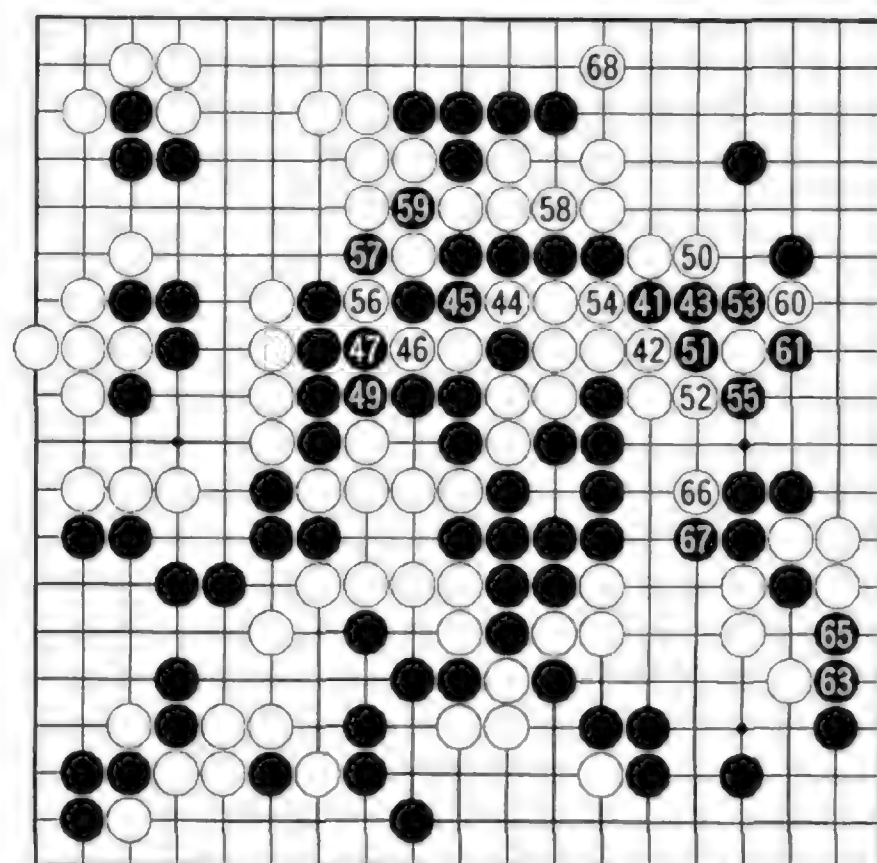
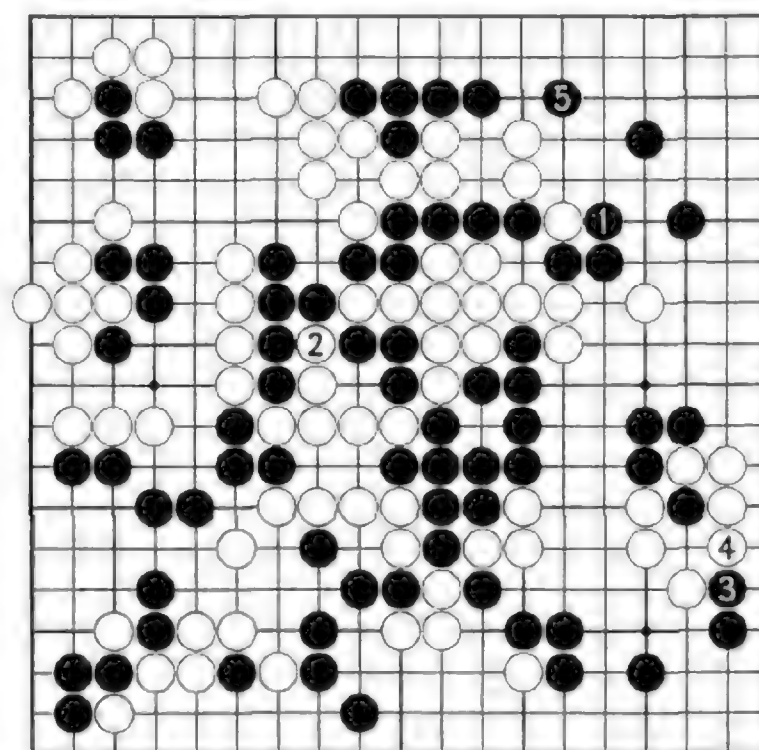


Figure 4 (141–168)
48: connects (below 44); 62: ko (below 59);
64: captures (at 56)



Dia. 3: not enough for Black

Figure 5, Figure 6. *A win to remember*

For the second year in a row Cho disappeared from the Fujitsu Cup in the second round (last year he lost to Liu 9-dan of China). He has performed below expectations in all four international tournaments so far (the three Fujitsu Cups and the Ing Cup). Shortly after this game he also lost his Judan title to Takemiya; in fact, his record to the end of April was a minus one — 7 wins to 10 losses — which must be almost unprecedented for Cho.

Even in a slump, though, Cho is still one of the world's top players. Difficult as it had

seemed, Jimmy Cha improved on his international debut last year. One thing is for sure: no one can call him a dark horse anymore.

White wins by 4 1/2 points.

(From the Yomiuri)

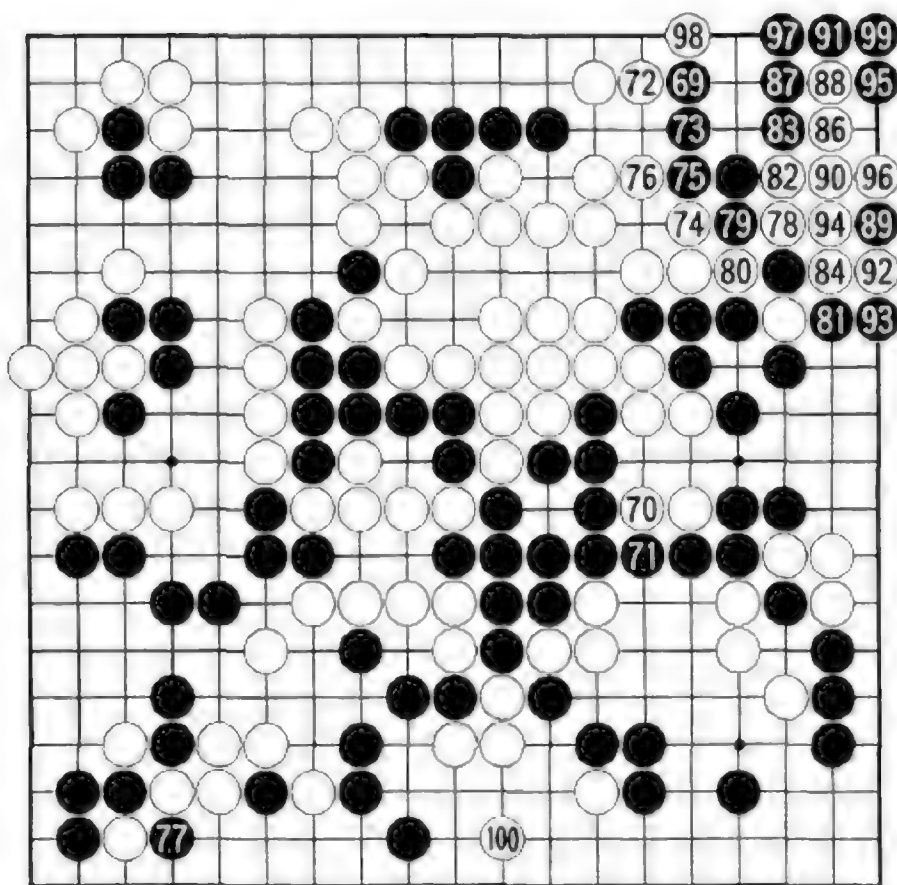


Figure 5 (169–200)
85: connects

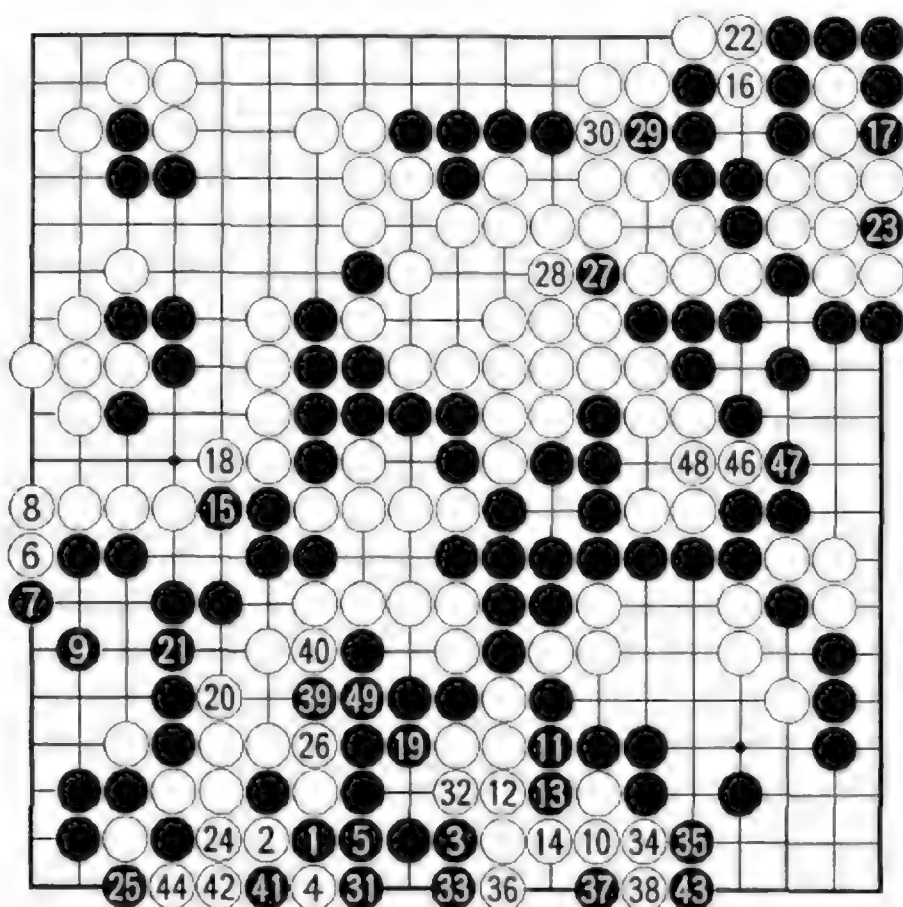


Figure 6 (201–250)
45: connects (above 25); 50: ko (at 4)
White wins and connects the ko.

Otake v. Cho Hun-hyun

To conclude our Fujitsu report for this issue, here is an interesting game between two contemporary giants. Cho Hun-hyun is the 1st

Ing World Champion, and since he will hold that title until the next title match is held in 1993, he had four chances to become a double world champion. This year he found an obstacle in his path in the semifinals, but he still has three chances. His creative play in this game shows why he's a world champion.

Otake has won most Japanese professional titles after Sakata, but surprisingly this was his first appearance in the Fujitsu Cup. As far as we know, it's his first game against Cho Hun-hyun. Otake enjoyed his best form in the late 70s, when he won four Meijin titles in five years; although nearing 50 (he was born in May 1942), he is still enjoying good form, but recently he seems to have lost the knack of garnering titles.

White: Otake Hideo 9-dan

Black: Cho Hun-hyun 9-dan

Played on 9 April 1990.

Commentary by Takagi Shoichi 9-dan.

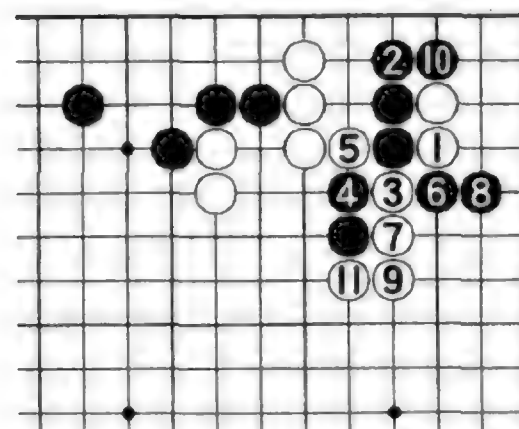
Figure 1 (1–40). *Cho's creative play*

The aim of White 16 (the most common move is White 24) is obviously to stop Black from getting a moyo, but . . . Takagi: 'Black 21 is a good move that makes you realize how talented Cho is. It may be played in Korea, but in Japan it's a new move.'

White 26. Following *Dia. 1* would be just a little slack.

Black 31. Exchanging Black A for White B before defending at C would also be a reasonable strategy.

White 32. If White simply attaches at 1 in *Dia. 2*, he will be dissatisfied with the result: Black lives in sente in the corner, pushes down at 14 in sente, then defends the right side with 16. In short, he is setting the pace.



Dia. 1: slack for White

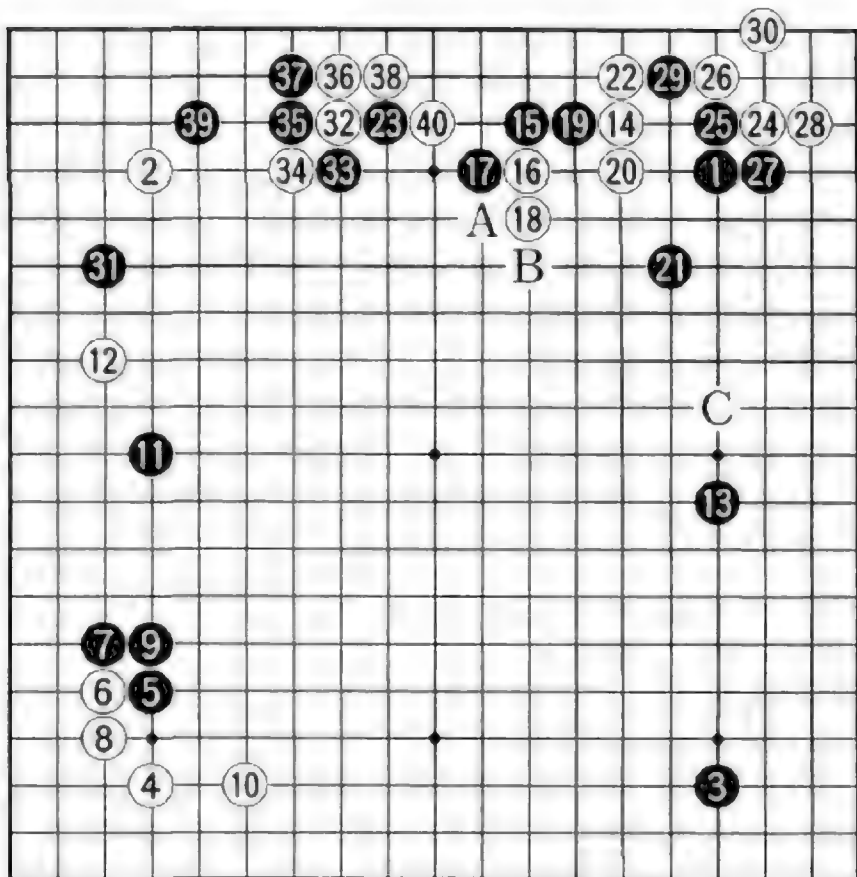
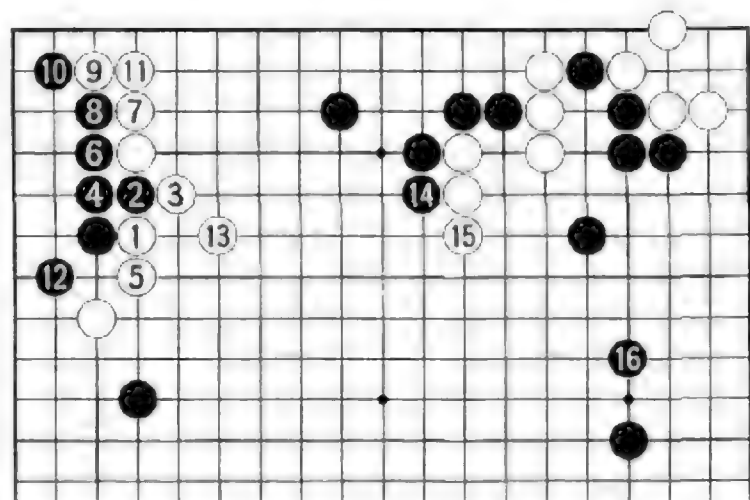
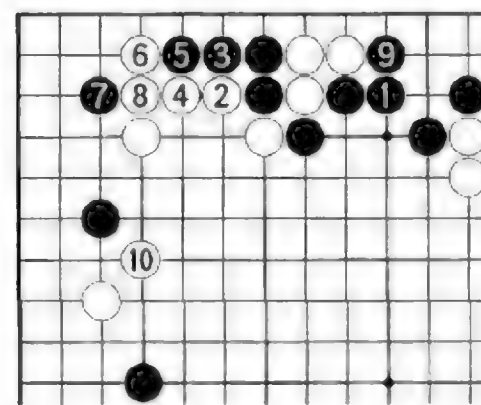


Figure 1 (1-40)

That explains why Otake switches to 32, but Cho comes up with a good move at 39. If he extended at 1 in *Dia. 3*, he would capture the three white stones, but then his invasion stone on the left side (Black 31) would be left in the lurch.



Dia. 2: Black dictates the pace



Dia. 3: what White wants

Figure 2 (41-100). *Cho in the lead?*

Takagi evaluated the result to 74 as slightly favourable for Black, so he concluded that 32



Cho (left) ponders the third move.

in Figure 1 was dubious. Otake tries to catch up by attacking Black's centre group, but Black always keeps one step ahead, so he doesn't really achieve much.

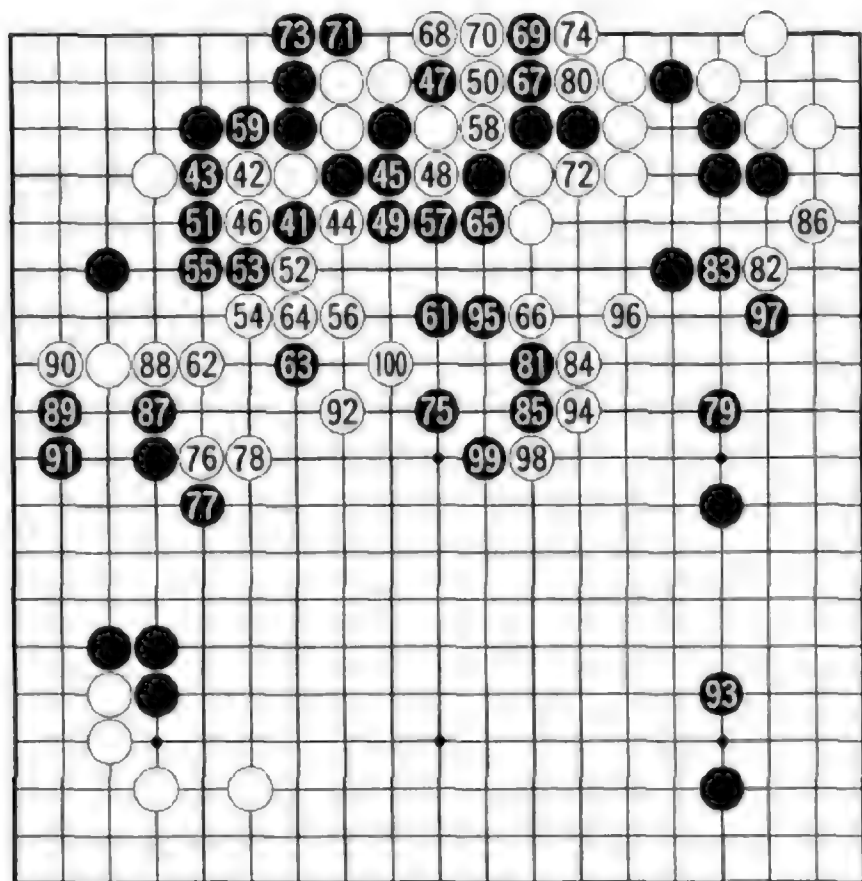
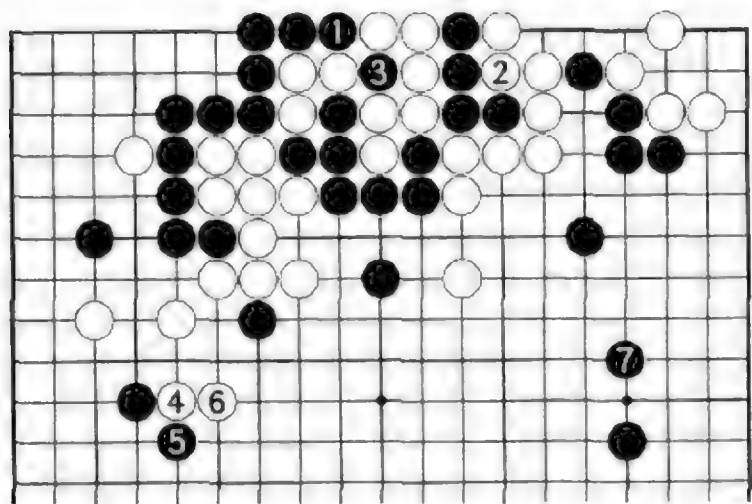


Figure 2 (41-100)
60: connects

This game proceeded at a gallop. Otake is famous for his fast play, but Cho is no slouch either. By lunchtime 133 moves had been played, far more than any of the other games. (Otake had used 56 minutes to Cho's 99 minutes.)



Dia. 4: safety first

Figure 3 (101-150). Is the corner safe?

Black 33 is a declaration of victory: Black is confident all his groups are secure, so he plays this big territorial move. However, appearances are deceptive: White can do something in his top left corner. In retrospect, one can say that Black should have used 75 to follow Dia. 4. Takagi: 'Black should have availed himself of the opportunity to capture those three stones.

That would have left him with no weak groups and put him, I think, ten points ahead on the board.' Can the reader tell what will happen after White invades at 48?

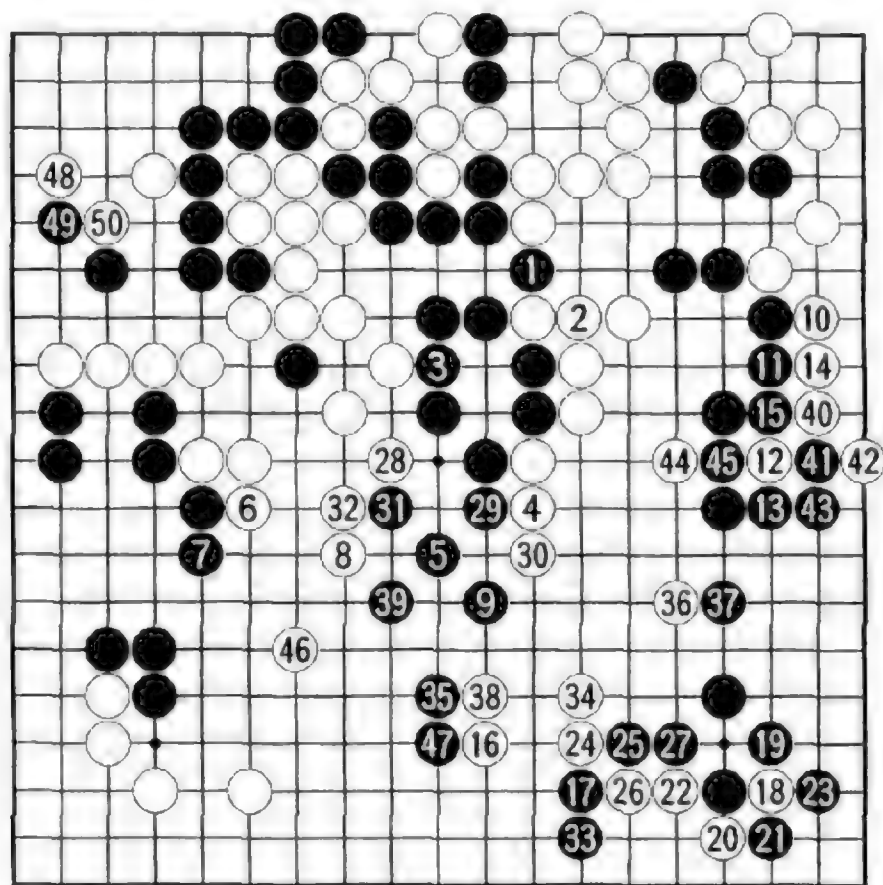


Figure 3 (101-150)

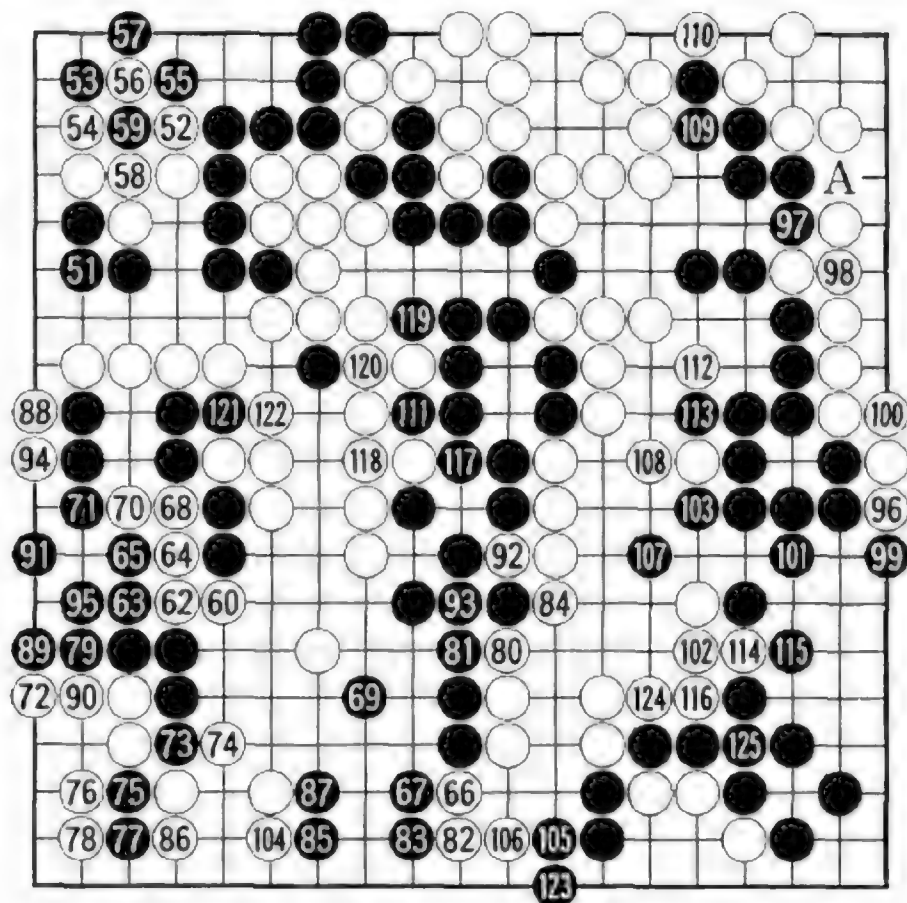
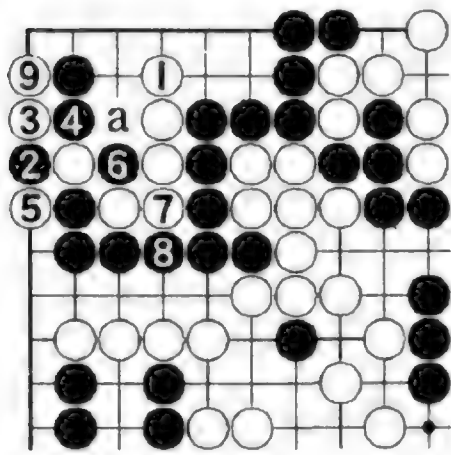


Figure 4 (151-225)
61: connects

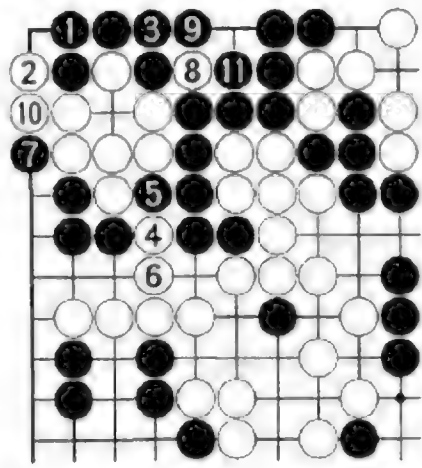
Figure 4 (151-225). Oversights by both sides

The answer is a ko. However, White misses the best move with 54: he should descend at 55. The ko in Dia. 5 follows. If White answers 6 by capturing at 'a', he loses the semeai (capturing race), so he has to play 7. (Black 6 at 9 is also bad: White connects at 6.) Crawling at 9 is then a very clever move. This is a favourable ko for White: if he wins it, the whole black corner group dies. Cho had wrongly believed

that this sequence didn't work; he was lucky that Otake went wrong with 54.



Dia. 5: a better ko



Dia. 6: keep fighting

Black ends the ko with 61, a concession made because he calculates he can win, but actually he could have kept on fighting it, as shown in Dia. 6.

Dia. 6. For the sake of simplicity, the ko captures and recaptures are omitted: Black keeps

on fighting the ko while playing the sequence given here. White has to use 8 as a ko threat, so Black lives. The ko fight is now quite small for Black, so a threat like A in the figure would be big enough.

The game is over when the corner group lives. Both sides made oversights, but Cho's didn't cost him the game. It makes you realize how difficult go is if even top professionals can go wrong in a corner fight.

This was not one of Otake's best efforts, but it was an entertaining game for the spectators. We hope we won't have to wait another three years before seeing him again in the Fujitsu Cup.

White resigns after Black 225.

(From the Yomiuri. Fujitsu report translated by John Power.)

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Showdown in Seoul

The Ing Champion v. the Fujitsu Champion

The most unusual match this year was the playoff between the Ing and Fujitsu world champions held in Seoul in March. With two rival world champions, it would seem only logical for someone to arrange a playoff between them to determine the world's strongest player. Two Japanese companies, Mihara Manufacturing and the Gyosei Group, stepped in and offered ¥20,000,000 in prize money for a best-of-three playoff, with ¥15,000,000 going to the winner and ¥5,000,000 to the loser. By no coincidence, the top amateur player Murakami Bunsho, who has twice represented Japan in the WAGC, is a director of the former company. The match was co-sponsored by the Nihon Ki-in monthly *Kido* to commemorate the publication of its 800th issue in May. Another co-sponsor was KBS Television in Korea.

The showdown took place at the Lotte Hotel in Seoul. Cho Hun-hyun, the Ing Champion, is a national hero in Korea, so the event was the subject of intensive media coverage. Korean fans had not the slightest doubt that Cho would defeat Takemiya, the Fujitsu Champion, even though Takemiya had been victorious in the impressive-sounding Japan-Korea Summit Go Showdown, a TV game that

had been played in Seoul a couple of weeks before this match. Go fans in Korea are estimated to number 5,000,000, out of a population of 40,000,000, which probably makes Korea the country where go (or paduk in Korean) is most popular, but, like China, the general public takes a keen interest in international victories by Korean go players. For example, the audience rating for the TV game mentioned above was 70% (a go program on Japanese TV is lucky to get 3%). The enthusiasm of Korean fans put a lot of pressure on Cho in this match.

Game One

White: Takemiya Masaki 9-dan (age 39)

Black: Cho Hun-hyun 9-dan (age 37)

Komi: 5 1/2; time: 3 hours each.

Played in Seoul on 20 March 1990.

Figure 1 (1-53). *Takemiya's early invasion backfires.*

Takemiya's early invasion at 20 is surprising. Normally you'd expect White to take a firm grip on the black stone with White 39. The focal point of the opening becomes the timing of Black 39.



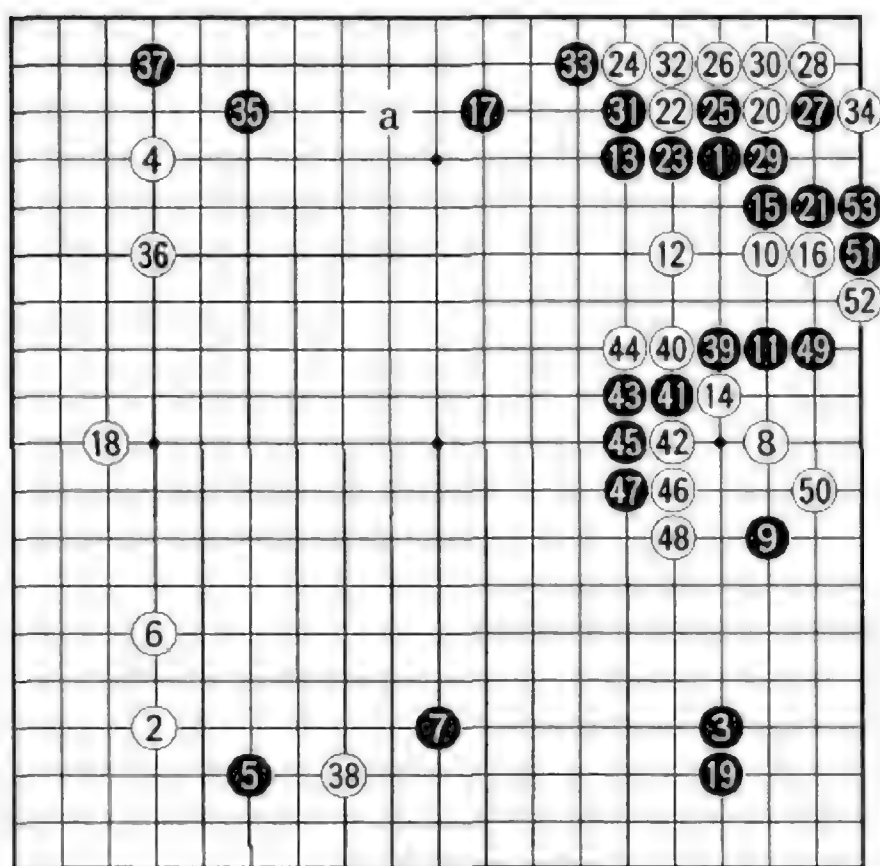
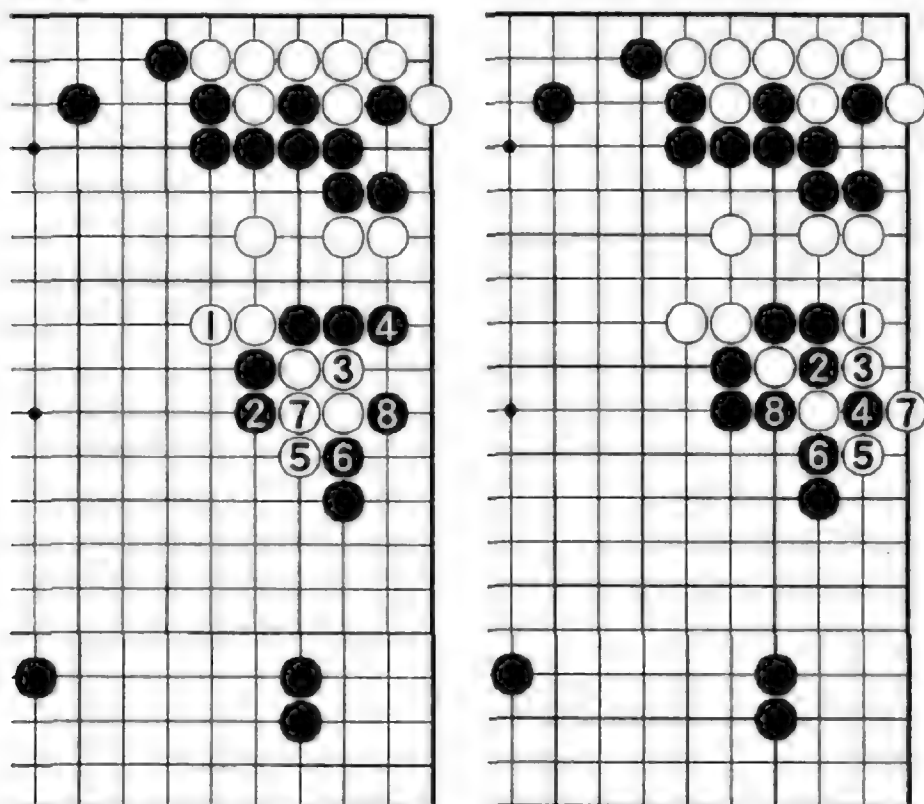


Figure 1 (1-53)

Black 35, forestalling White 'a', is quite big.

White 38. Once again one might expect to see White defend at 39, but obviously Takemiya welcomed the fight. After about 90 minutes' thought, half of his time allowance, Cho accepted the challenge. As it turned out, Black 39 was severer than Takemiya had expected.

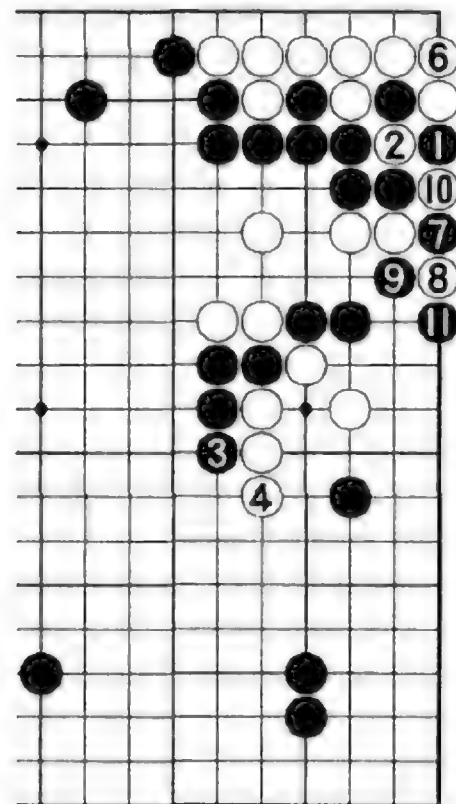
White 42 is necessary. If White simply extends at 1 in *Dia. 1*, he gets an awful result after 2 to 8. Switching 3 to 1 in *Dia. 2* wouldn't help much.



Dia. 1: bad for White

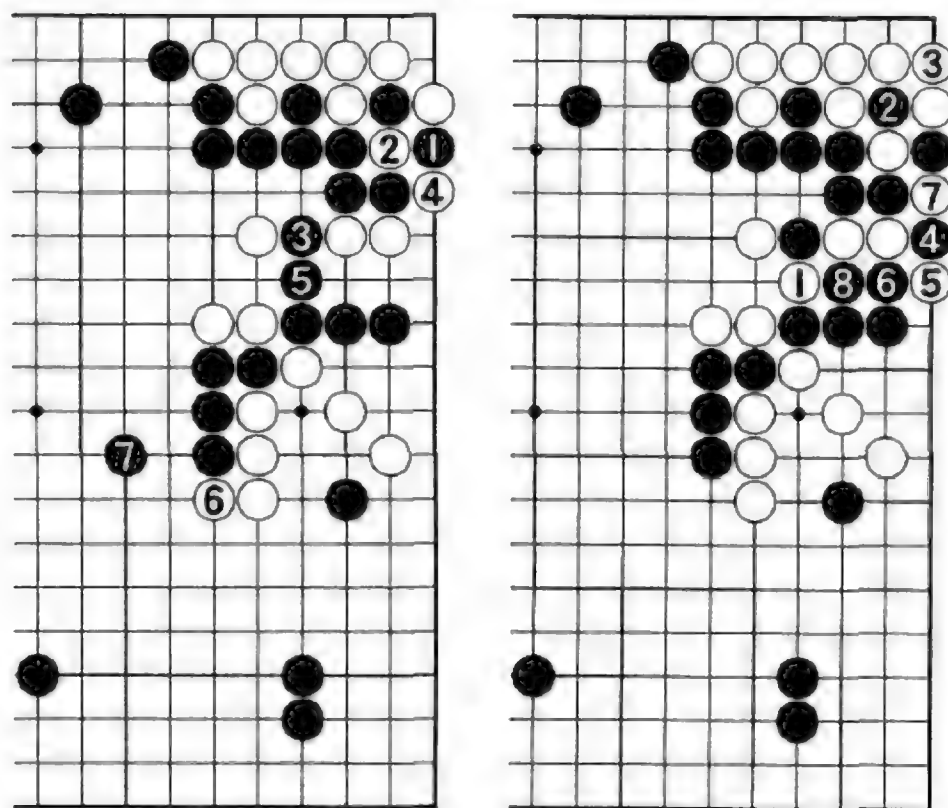
Dia. 2: no improvement

Black 45 and 47 drive White into Black's moyo, so perhaps Black should have followed *Dia. 3*. White can't fight this ko, so he has to connect at 6. Black can then hane at 7 — if White blocks at 8, Black has a sharp counter with 9 and 11.



Dia. 3: better for 45?

5: ko



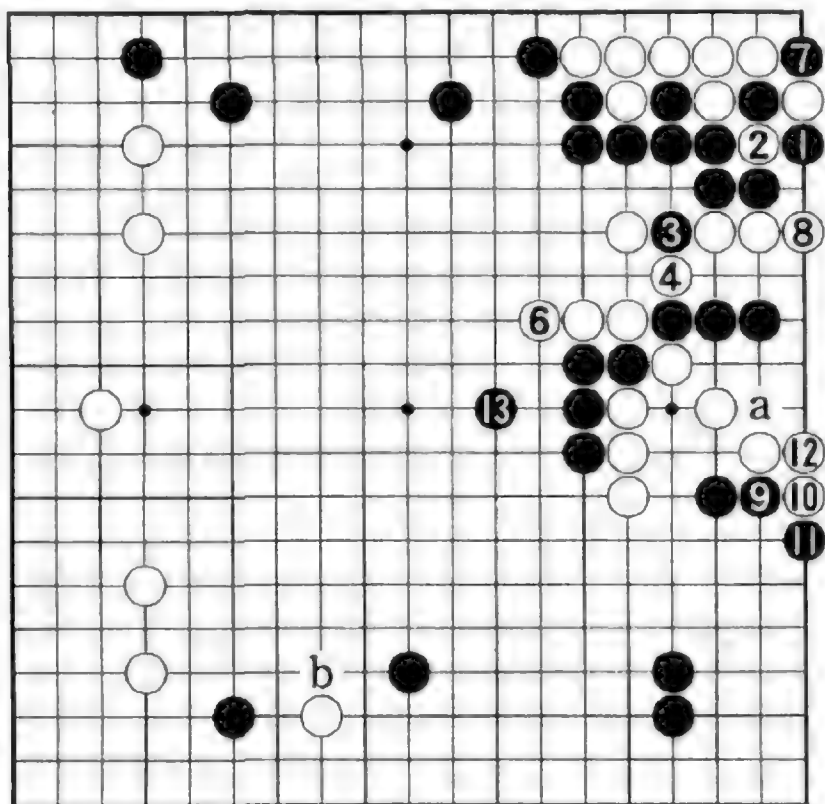
Dia. 4: good for Black Dia. 5: even better

Black 51. Black misses another chance to start the ko, with 1 in *Dia. 4*. Black builds thickness with 5, getting a very favourable result. If White answers the ko threat of 3 in *Dia. 4* at 1 in *Dia. 5*, then this time Black gets a clever ko threat at 8. In other words, White can't win the ko.

The only explanation of why Cho didn't start this ko is that he didn't think he needed to. In fact, Black 51 and 53 do work well for him, but, as we will see later, there was a significant discrepancy in positional judgement between him and Takemiya.

The conclusion after the game was that if Black had started the ko, White would have given up the corner group, extending to 6 in *Dia. 6* (next page), then defending at 8. Capturing the three black stones is big, but Black gets a good sente move at 9. White must play 10 to

forestall Black 'a', so next Black could jump to 13 or switch to 'b'. Cho: 'I think taking the corner would put Black ahead. I wonder why I didn't follow this variation. In the game I lost about half a move.'



Dia. 6
5: ko

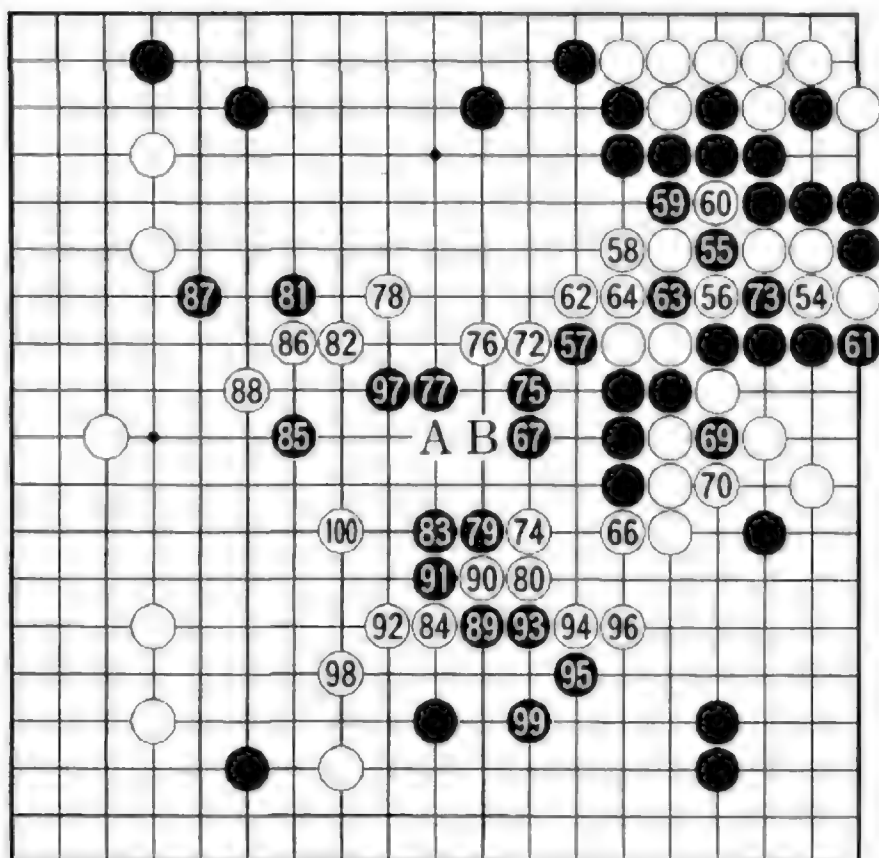


Figure 2 (54-100)
ko: 65, 68, 71

Figure 2 (54-100). White recovers.

Black gets a different ko, but White has time to play useful moves like 66, 72, and 74. This seems to be enough compensation for the stones he loses on the side.

Black 75 is painful, but if Black simply jumps to A, White's wedge in at B will be a nuisance. White has the initiative in the centre when he jumps out at 78.

Black 81 is very aggressive, considering the weakness of Black's centre group. Fujisawa

Shuko commented: 'I think 81 on are overplays, but Cho is confident in his ability to handle himself in running fights.'

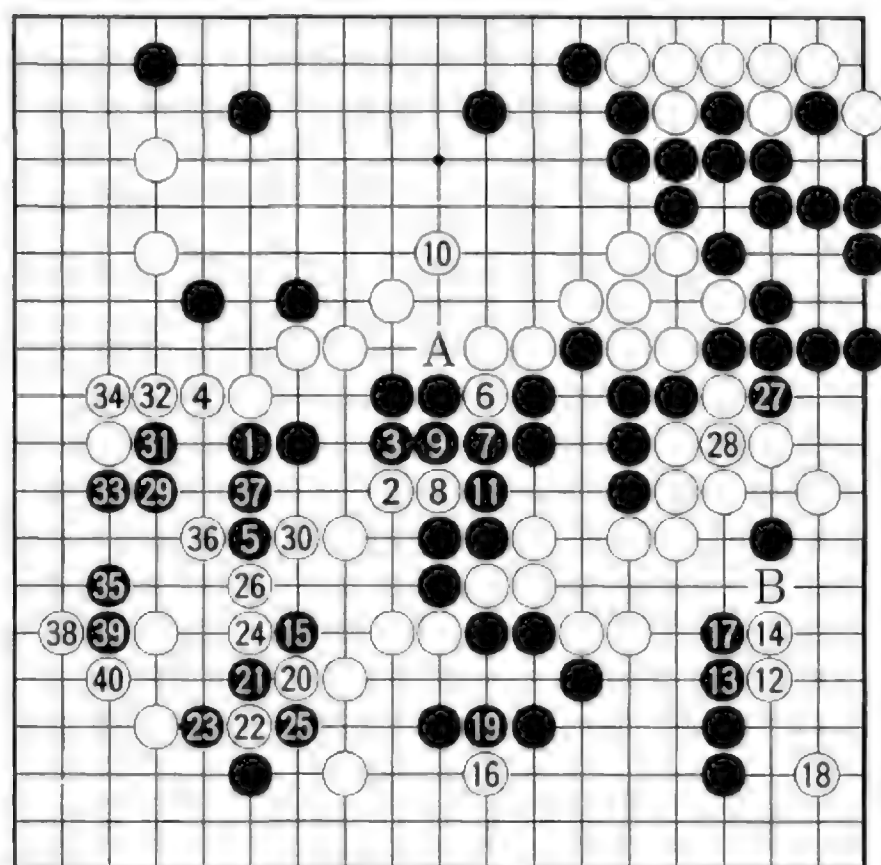
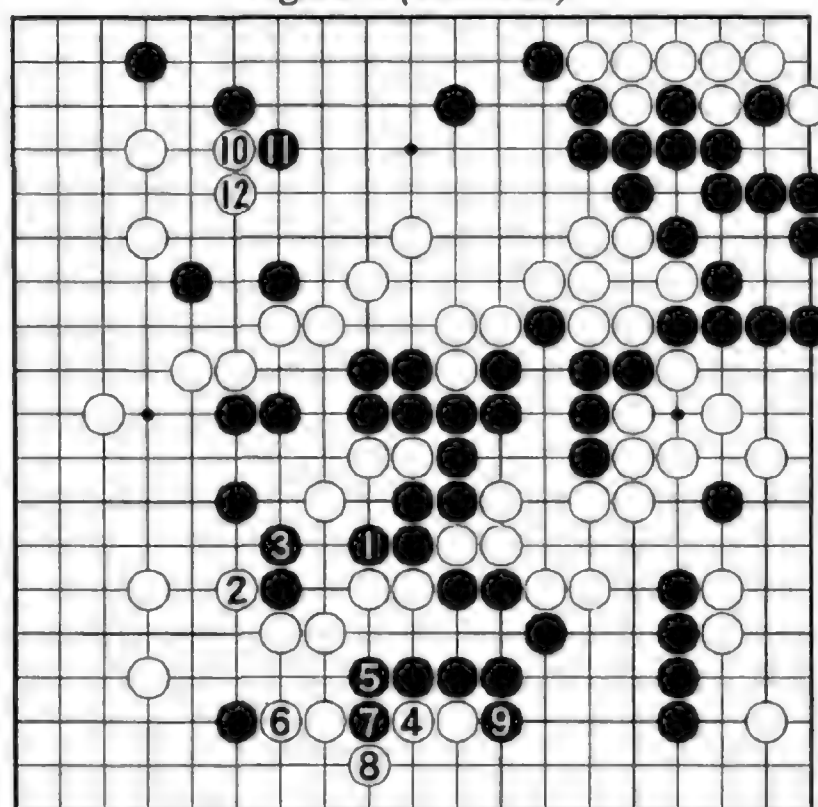


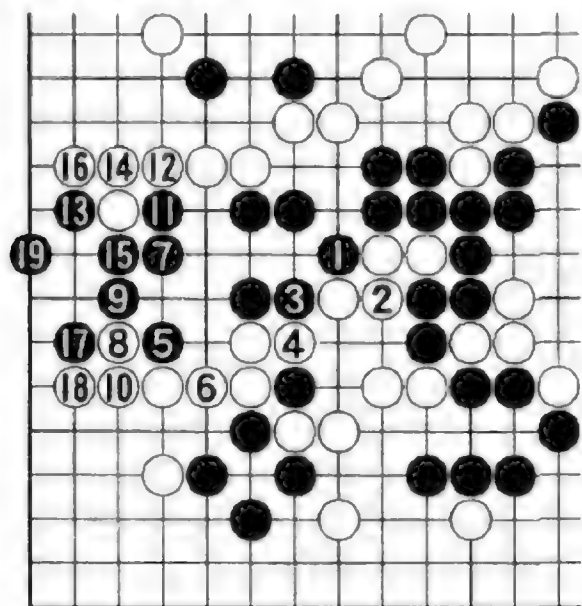
Figure 3 (101-140)



White next takes profit in sente up to 8, then switches to 10, taking a big lead in territory.

It's too late for Black to pull back: having come this far, he might as well go all the way. In this spirit he makes a ponnuki at 25, defying White to do his worst to the centre group.

However, Black 29 shows insufficient resistance. When White rams into him at the vital point of 30, the black group proves to be surprisingly weak. This was the part of the game the players examined in most detail afterwards. The conclusion is that one way or another Black can save his group if he plays 1 and 3 in *Dia. 8*. The continuation to 19 is just one of a multitude of variations the players explored. If Black lived unconditionally like this, he might upset White's lead. White might try pulling back with 12 at 14, but the players couldn't reach a conclusion as to whether the group lived or died.



Dia. 8: probably alive

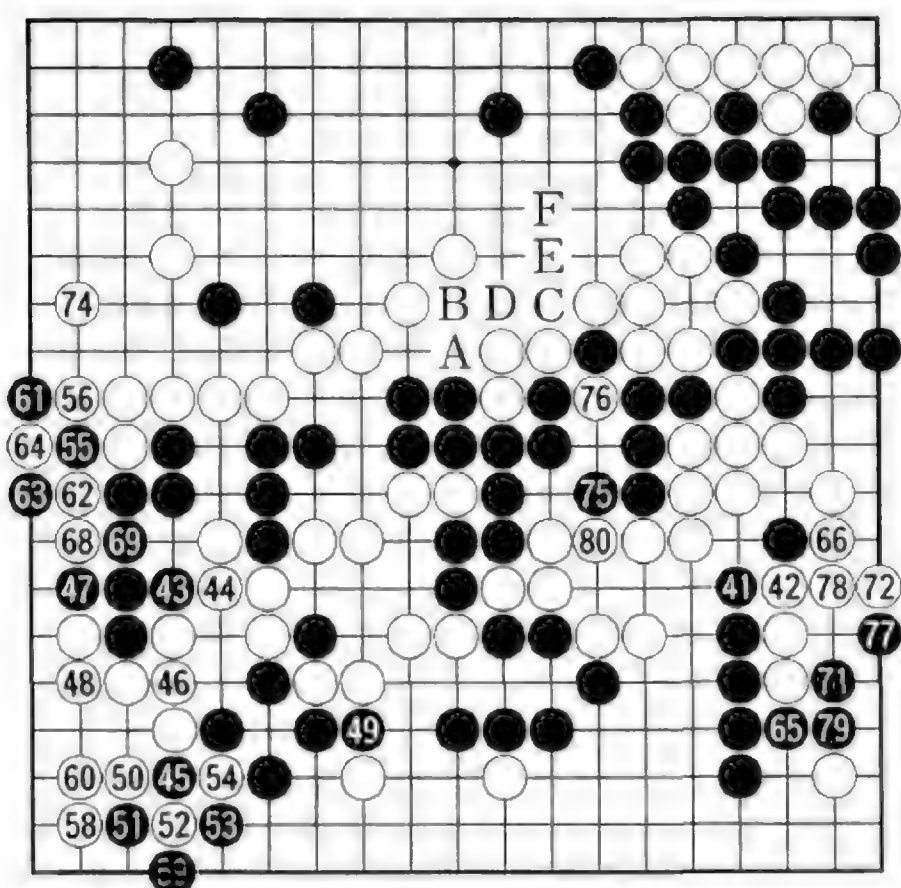
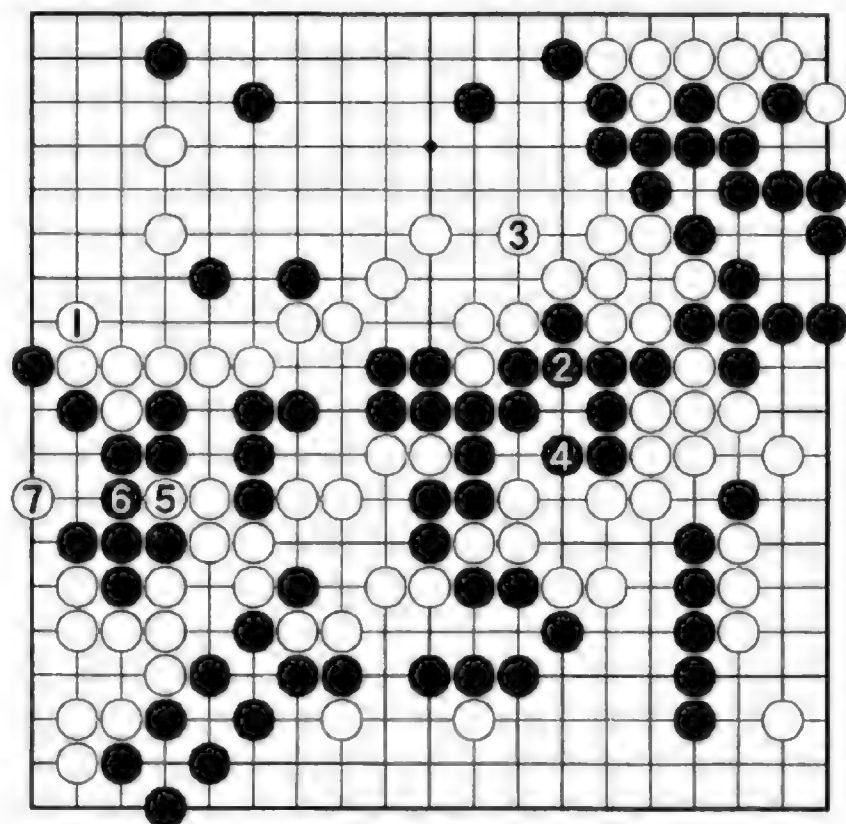


Figure 4 (141-180)
57: ko; 67, 70, 73: ko

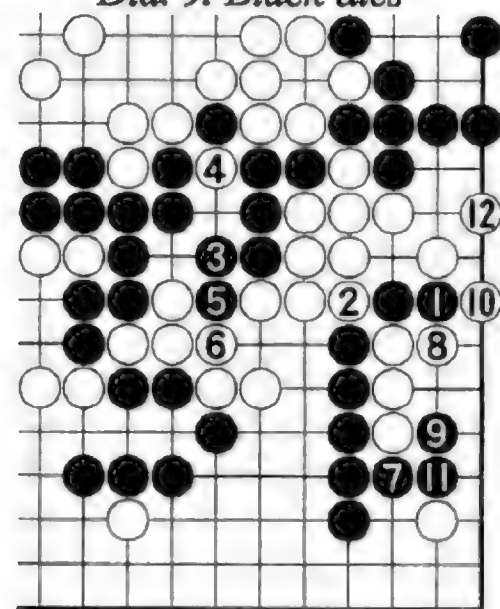
Figure 4 (141-180). *Going out fighting*

During the course of the fight, Black wins the ko at the bottom, but the big group has not been rescued. As the fighting became more furious, Cho started to mutter to himself: 'Something's funny. It's hopeless. There's no move,' and so on. The interesting thing was that he spoke in Japanese (he lived in Japan for about a decade), showing, perhaps, that the point of muttering to oneself during a game is the psychological effect on the opponent.

White 62 is a slip: there is no need to fight a ko here. White should just pull back at 1 in *Dia. 9*. Even if Black gets an eye with 2 and 4, White destroys the other eye with 5 and 7.



Dia. 9: Black dies



Dia. 10: tesuji for life

Black 65. Black 1 in *Dia. 10* (next page) would be trickier, but Takemiya has it all read out. He secures a second eye with the stylish combination of 8 to 12.

Black 75. If at 76, then White 75; if then Black A, White counters with B through F.

The group cannot be saved, but Black made his decision with 21 in Figure 3: rather than lose slowly, he decide to die on his feet.

Black resigns after White 180.

(Kido, May 1990)

Cho Hun-hyun is a national hero, but Korean fans expect their heroes to win, and they treat a hero very coldly when he lets them down. While this game was being played, a public commentary was given on another floor of the Lotte Hotel. With 600 enthusiastic fans in the audience, the atmosphere was electric. The commentary was scheduled to go to 8 pm, so after the game finished, the *Kido* reporter decided to go down and have a look. This was about 6:30. When he got off the elevator, however, he found the whole floor in darkness. When Cho lost, the commentary must have been suspended almost immediately: the 600 go fans had already disappeared.

Television was a similar story. KBS Television scheduled a live commentary on the game for 2:00 to 5:30. The audience rating was an extraordinary 75%. The game hadn't finished when the program was due to end, but there were so many protests from viewers that the TV station announced the program would be extended to 8 o'clock. However, when Cho lost (around 6 o'clock), the program was promptly wound up.

Kido's conclusion was that the conditions of the game probably favoured Takemiya: there was just too much pressure on Cho. The latter must certainly find it more relaxing to play in Japan, where the media take very little notice of go events.

Cho was not out of the match after one loss, but only a third as many reporters showed up to cover the start of the second game. The fans at the public commentary were also rather sedate compared to the excited atmosphere of the first commentary.

Game Two

White: Cho Hun-hyun

Black: Takemiya Masaki

Played in Seoul on 22 March 1990.

Kido asked Fujisawa Shuko to analyse the second game, with Takemiya as his guest. The highlight of the game is a very bold, 'unprofessional' move by Takemiya — Black 49 — that absolutely astonished all the players

following the game.

Figure 1 (1–38). *The problem of the peep*

Shuko: I'm glad you're here today. I couldn't comment on such a difficult game by myself.

Takemiya: I think White made the game difficult for himself in the fuseki.

Kido: Everyone knows what Takemiya is going to do with black. We were interested to see Cho's sanren-sei counter.

Takemiya: I suppose jumping to 8 and 10 is a special strategy on Cho's part. Though everyone does it nowadays. Instead of 7, I've also played 1 in *Dia.* 1 a lot, followed by 3. This way Black can block White's path out with 5. I suppose the two stones 8 and 10 in the figure are better than 2 and 4 in the diagram.

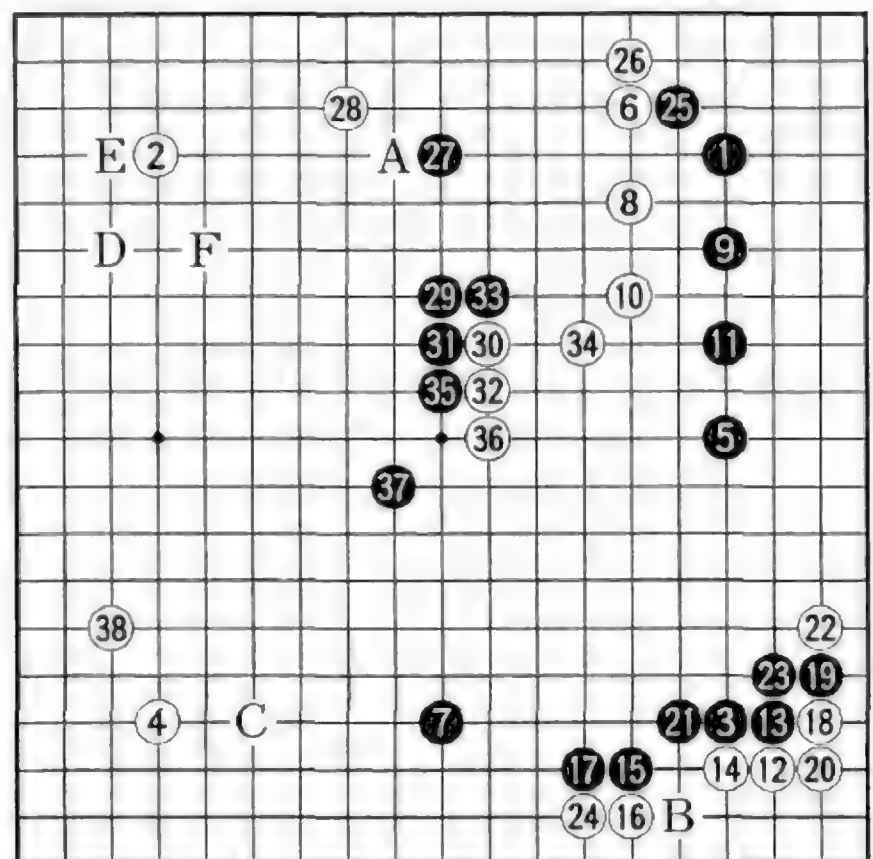


Figure 1 (1–38)

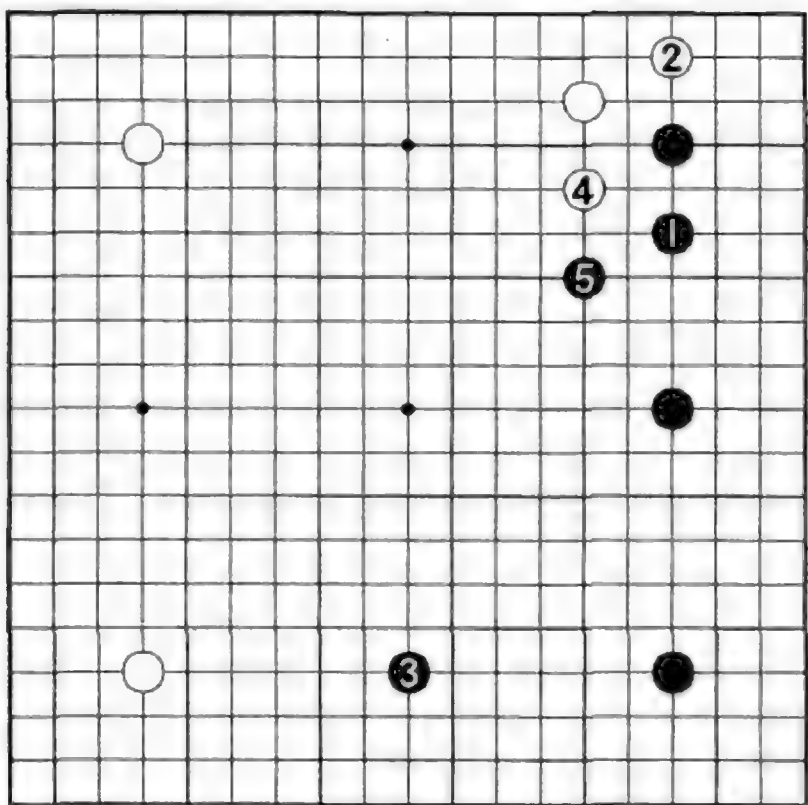
Shuko: That's too difficult for me to understand. But isn't the 3–3 invasion of 12 too early? I think White A is the standard move.

Kido: The general opinion was that Cho wanted to avoid the Takemiya-style strategy of Black 12.

Takemiya: Whether or not I'd play Black 12 would depend on the atmosphere at the time. I also feel that the 3–3 invasion is premature. Because none of the neighbouring positions have been settled yet — in a sense, I was grateful for the immediate invasion.

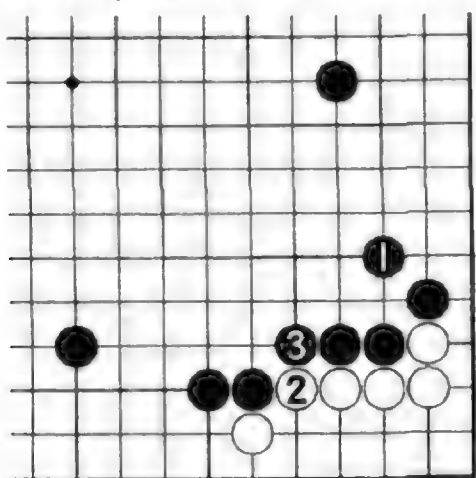
Kido: Cho played the move quickly, so it was probably a strategy planned in advance.

Takemiya: Recently everyone plays 15. I wanted to take sente here.



Dia. 1: a standard Takemiya pattern

Kido: For 21, the diagonal connection of 1 in *Dia. 2* is also a joseki.



Dia. 2: sente for White

Takemiya: This will let White take sente with 2. In the game White could take sente by omitting 24, but letting Black seize a stone with B would be terrible. Taking profit with the 3-3 invasion would become meaningless.

Shuko: Black 27 is a fantastic point. However, let's accept the moves up to here. I don't understand White's move at 30. The one question about this game I wanted to ask Takemiya is about 30. Is peeping at 1 in *Dia. 3* funny? I don't know whether Black would connect.

Takemiya: Connecting is usual, I suppose.

Shuko: In which case, White plays 3.

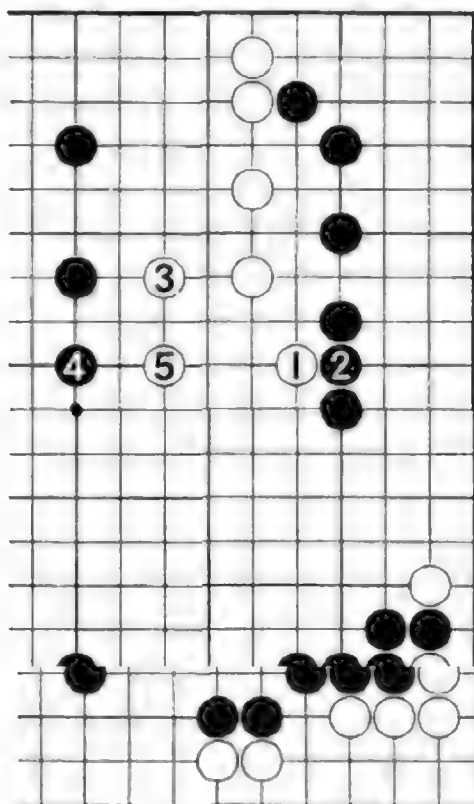
Takemiya: If Black 4, White plays 5.

Shuko: Right. At present the fighting is at the top. In this result, Black's two-space jump is thin, so I think White can make a good fight of it.

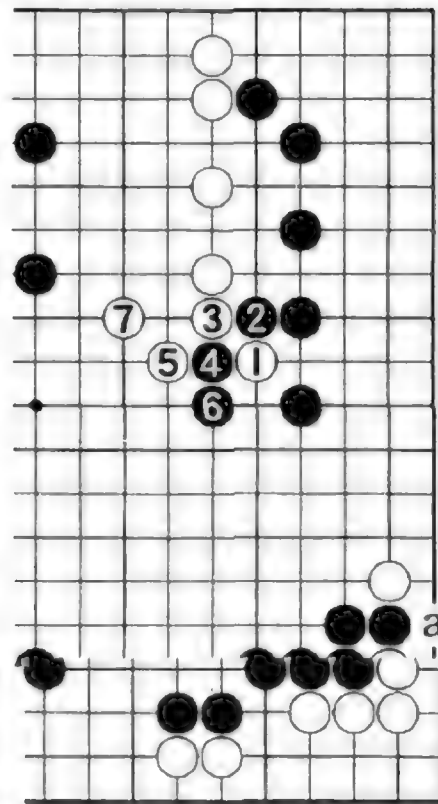
Takemiya: I was also very interested to see where White would play 30. Peeping at 1 didn't occur to me. I thought White might simply jump to 3.

Shuko: H'm. That's also possible, maybe. No, I'd want to peep immediately and see how

Black responds. Later Black might push along and cut. Even now Black might play 2 and 4 in *Dia. 4*. Even if you assume that White gets to play 5 and 7... Is this funny for White?



Dia. 3: the peep



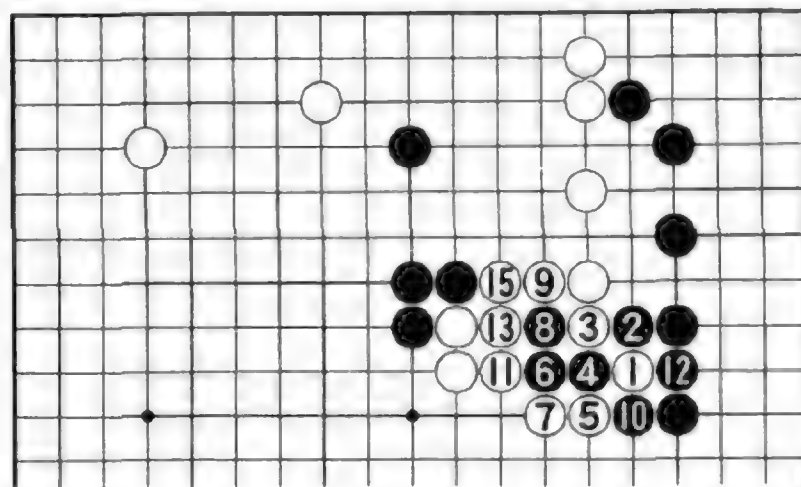
Dia. 4: the cut

Takemiya: No, not at all. White's left with the connection of 'a', so Black's profit is nothing special. I guess it looks as if peeping is the correct answer. If White peeped I'd connect.

Shuko: There's something I don't quite like about 30 and 32. Black secures himself, but White remains forever thin here. I prefer Black's position. White may have made the game difficult for himself here.

Takemiya: When I turned at 33, I really thought things were going well. It might just be subjective, but at any rate I was in a good mood.

Shuko: H'm, White 34. This is painful, so I think he should peep at 1 in *Dia. 5*. But now Black will probably cut with 2 and 4.



*Dia. 5: not to Takemiya's liking
14: connects*

Takemiya: White will squeeze with 3 and 5. Up to 15? I wonder about this. It doesn't feel good for White either, as he gets a solid clump. Instead of cutting, I'd just connect at 12 with 2.

Shuko: In that case, White 1 is a forcing move. White can make shape with a move like 6 or 15. Hun-hyun's play around here doesn't feel right.

Takemiya: After 35 and 37, taking the large point of 38 is essential. If White wants to play safe with a hane to the right of 33, Black gets a moyo on the left side with Black 38, White C, Black D, White E, Black F.

Kido: This kind of game would be right up Takemiya's alley. You think he's going to build a moyo on the sanren-sei side and suddenly you find it taking shape on the other side.

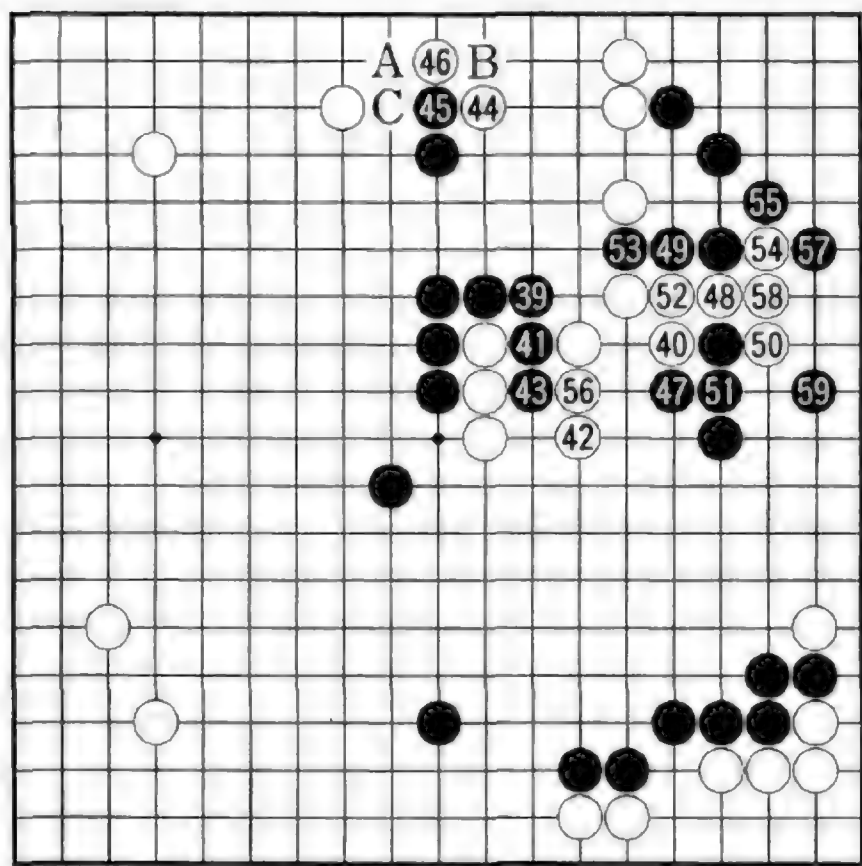
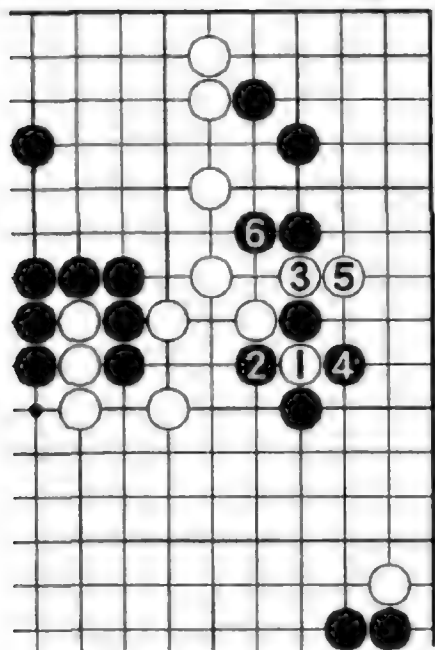
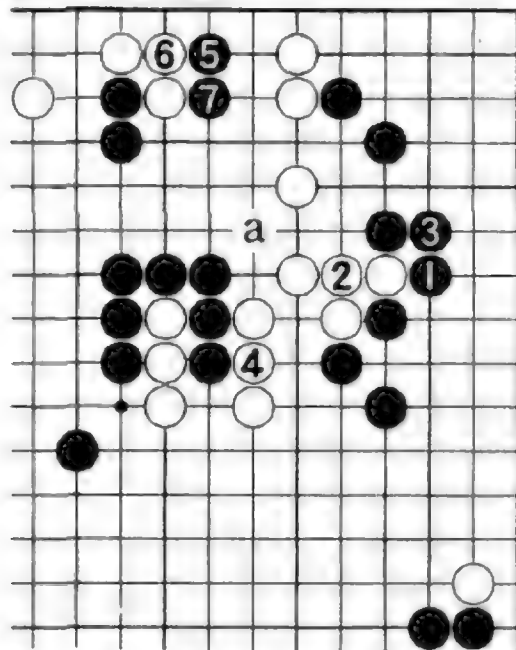


Figure 2 (39-59)



Dia. 6: bad for White



Dia. 7: conventional

Figure 2 (39-59). Beyond common sense

Takemiya: I like extending solidly with moves like 39 and attacking slowly but steadily. Black's slack play on the bottom right has now been redeemed.

Shuko: Hun-hyun probably took a lot of trouble over 40.

Takemiya: Black just plays 41 and 43 without taking any trouble. I just have to follow White's lead, so it's easy for me. If White could play the forcing move of 1 in *Dia. 6* with either 42 or 44 he would be able to make shape, but Black will make a ponnuki with 2 and 4. White's forces become scattered.

Kido: But scrambling for life with 44 and 46 seems too much bother. The Korean professionals in the pressroom looked gloomy on seeing this.

Takemiya: I may not seem to be thinking about anything, but I do think a little. I was thinking of something greedy when I played 47. Would the usual thing be to play Black A, White B, Black C? This wouldn't be bad.

Shuko: Black 47's OK too, isn't it? Settling the position like this is also severe, I think. Even the formidable Hun-hyun would have been jolted by this.

Kido: I was astonished by Black 49. Letting White split open the right side! The pressroom finally became animated.

Takemiya: My intention was to play in a manly way, but perhaps I was too generous.

Shuko: Manly — it's certainly manly.

Takemiya: At first I intended to answer with 1 and 3 in *Dia. 7*. Then I thought of making the placement at 5. The peep at 'a' is pretty well sente, so this also seems feasible. While I was considering the ramifications, I changed my mind.

Kido: White is playing a *shinogi* game [gambling he can save the group instead of linking up at 53].

Takemiya: But just saving the group is not necessarily good enough. There was a discrepancy between Hun-hyun and me in our positional judgement around this stage.

Figure 3 (60-100). Overoptimistic

Kido: White lived with surprising ease from 60 to 70. The give and take after the game was interesting. Takemiya asked: 'Weren't you optimistic after you lived?' Cho's answer was: 'I thought I was ahead.'

Takemiya: That's right. My question was half meant as politeness. I didn't think the game was bad for Black. What do you think, Fujisawa Sensei?

Shuko: I also think it's not bad for Black. Going by the shape, it looks painful for White.

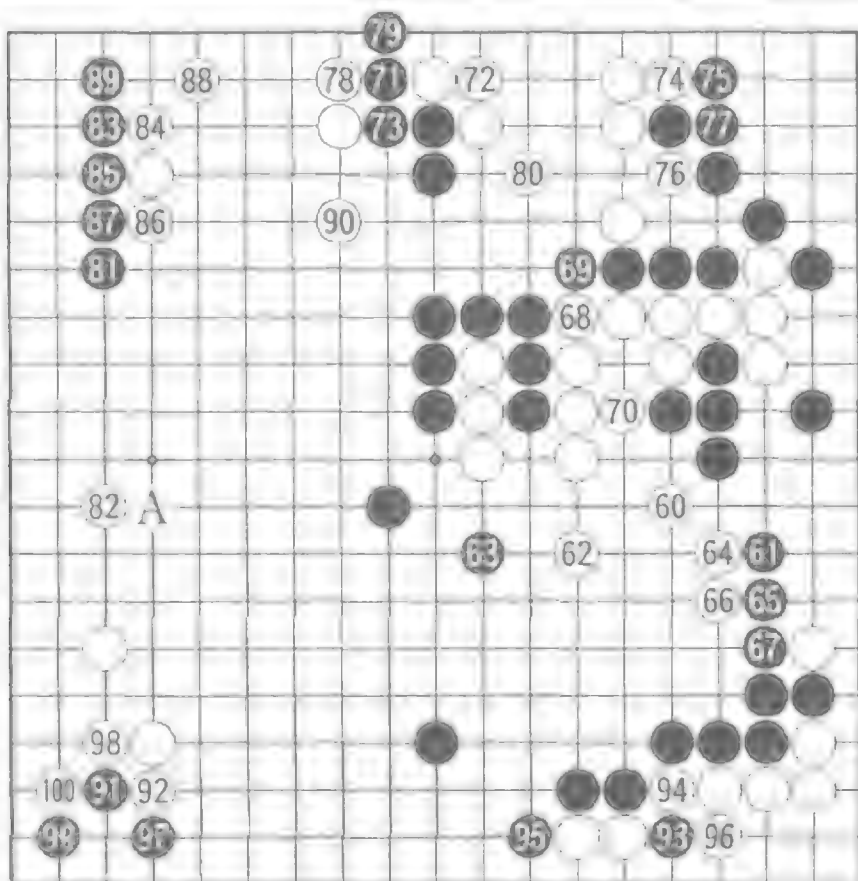


Figure 3 (60-100)

Takemiya: That's right. So what if White has broken into the right side — living with a bare two eyes is nothing to boast about. When Black blocks at 71, the top group is also just about reduced to two eyes. If I were White, I'd find this unbearable, regardless of the territorial balance.

Kido: But Cho seems to have really believed the game was good for him when he lived.

Takemiya: If you look at his play around here, the only explanation is that he's optimistic.

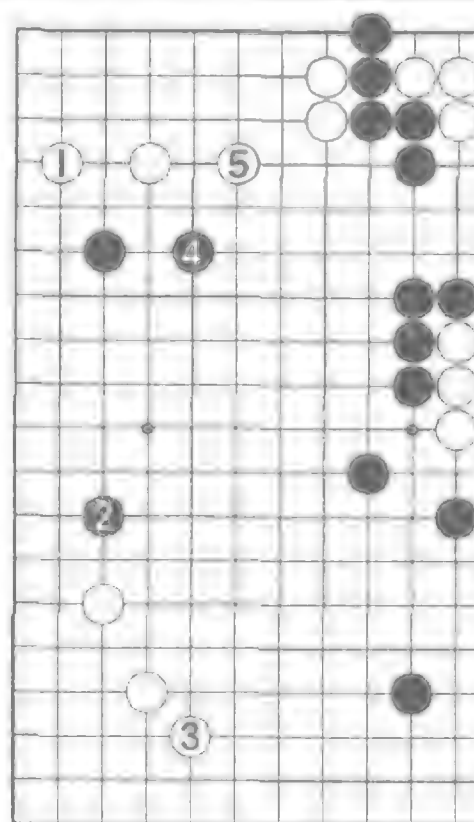
Shuko: That's funny, for a player like Hun-hyun. I imagine he's tired.

Kido: Now you mention it, though he's supposed to be strong in postgame sessions, he didn't say much. The sequence up to 80 looks reasonable. White 82 was a move that no one in the pressroom predicted. They thought White should answer at 1 in *Dia. 8*.

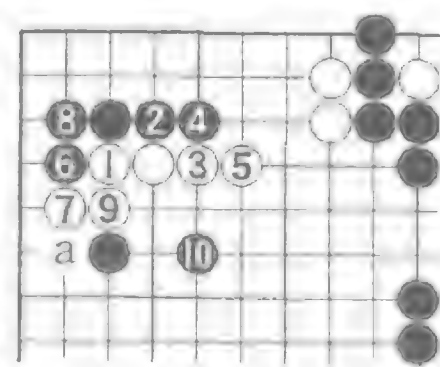
Shuko: White 1 might be possible. Black will make an all-out extension to 2.

Takemiya: If one assumes 3 and 4 are a reasonable continuation — I wonder. I have the feeling the contest will be more protracted than in the game, but I also feel that Black is thick. Probably one can't say one way or the other. I had a feeling that Cho would play somewhere around 82. The only thing is that he very much regretted not making the high move at A.

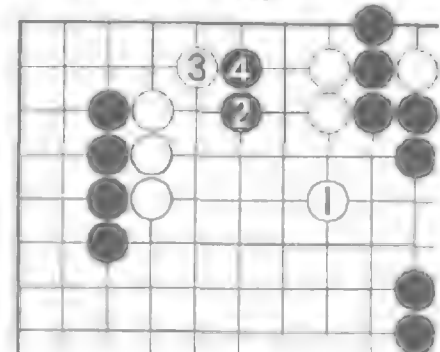
Kido: Yes, it was almost as if he wanted to say that 82 was the losing move. I didn't understand what he meant.



Dia. 8



Dia. 9: risky



Dia. 10

Takemiya: It will become clear a little later in the game that A is superior. However, Black would also change the way he plays, so I don't know if you can call it the losing move.

Kido: Having the corner gouged out in sente with 83 on must have been unbearable. What if White loses his temper and blocks at 1 in *Dia. 9*?

Takemiya: That's no good. Black will crawl with 2 and 4, then attack the whole group with 10 or 'a'. Black can do anything because his centre is so thick. Conversely, White must take care not to let Black make a violent attack.

Shuko: Even so, White 88 is too painful. White seems to be announcing that he's won.

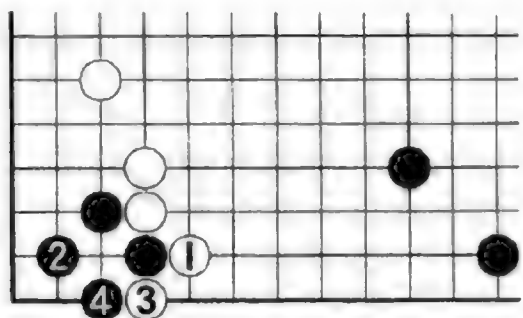
Takemiya: I was also startled. I wasn't sure if he was overoptimistic or if he was getting nervous. Perhaps he was overoptimistic. Aiming to play safe and keep his lead. He was probably worried that if he simply jumped to 1 in *Dia. 10*, Black would invade at 2. Even if White plays 3, Black blocks at 4. You couldn't play a move like 88, which loses points, unless you thought you were ahead.

Kido: The way you wound up the game after this was magnificent. Most people thought that the game was even or slightly favourable for White, but gradually the atmosphere in the pressroom changed as people began to realize that that was not the true picture.

Shuko: There are virtually no bad moves for Black in this game. Takemiya's virtues are well to the fore. Hun-hyun is the one whose play lacks something. His play from the mid-

dle game on is quite patient, though.

Kido: Black not only gouges out the top left corner but also invades at the 3-3 at the bottom. He's using his thickness to overhaul the opponent.



Dia. 11: an unwinnable ko

Takemiya: White probably has no choice about 98. Even if he tries blocking at 1 in *Dia. 11*, he can't win the ko. Black has any number of ko threats on the right side and at the top right.

Kido: To change the topic, the enthusiastic response of Korean fans to this match was really impressive, wasn't it?

Takemiya: That was painfully apparent to me. Even I was quite a celebrity; everywhere I went I was besieged by autograph hunters. Quite a difference from Japan, more the pity. I heard the TV rating was 75%.

Kido: That's what we heard. Even if it's a bit exaggerated, it's still a fantastic rating.

Shuko: It makes you envious. Playing under such conditions would put a lot of pressure on Hun-hyun. That might be why we didn't see his usual sharpness in either game.

Kido: The rating for the first game was 75%, but apparently it was way down for the second game.

Takemiya: If I had lost the second game, the third game would probably have had another fantastic rating. Maybe I did the wrong thing. But this is just a question of who is favoured by luck.

Figure 4 (101-125). *The centre is decisive.*

Shuko: Is White 6 correct? I think that saving the three stones with 1 in *Dia. 12* would be quite a good move.

Takemiya: Yes, Hun-hyun regretted this. I wouldn't have liked to see the stones rescued. If White leaves the decision about where to play next to Black, it's surprisingly difficult. I wonder if Black 2 is the move.

Shuko: I suppose White will push down with 3.

Takemiya: I wouldn't be completely confi-

dent with this variation. There's the aji of cutting at White 'a'; if things go badly, White will gain points by harassing Black in the centre.

Kido: It's quite a close game. Though apparently Black has been ahead for quite a while.

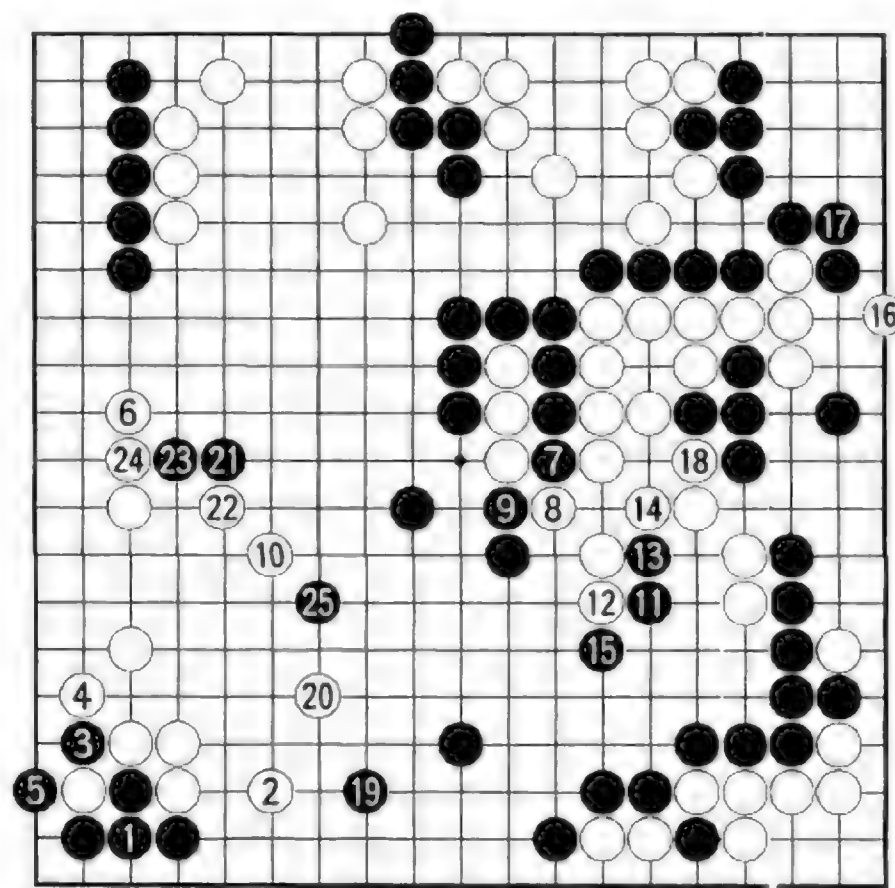


Figure 4 (101-125)

Takemiya: It's a close game. If two strong players play properly, a close game is inevitable. Even at this stage Hun-hyun still seems to have believed that he was leading. He played White 6 very quickly.

Kido: On the whole, Cho played faster than you. You went into byo-yomi first in both games.

Shuko: Hun-hyun has been a fast player since way back.

Takemiya: But three hours is just right. You can concentrate. If you have more time, you chop and change and think about irrelevant things.

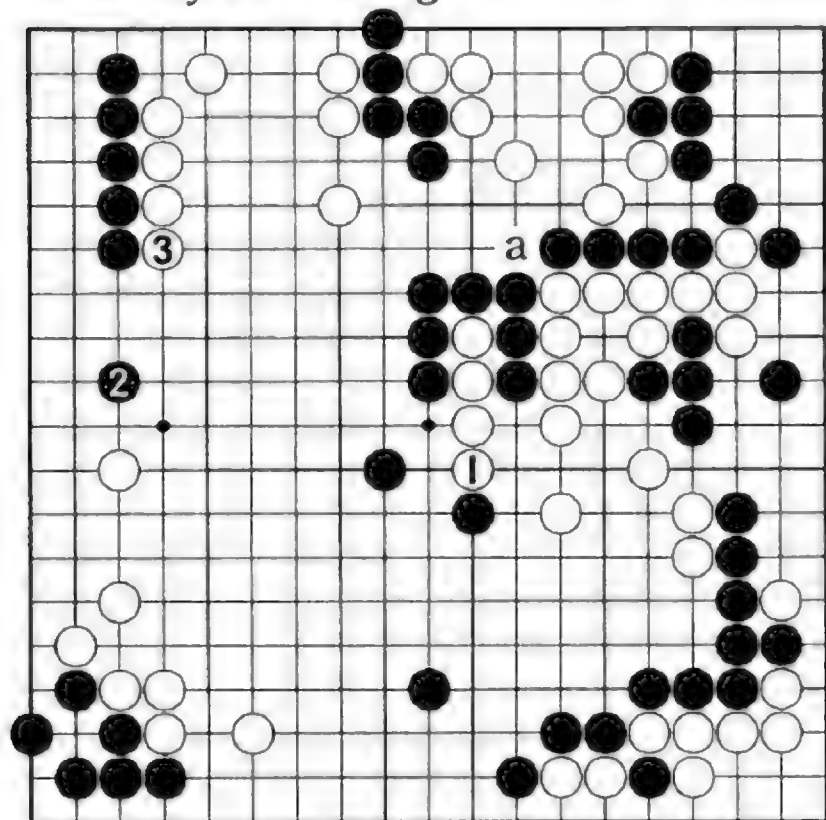
Kido: Capturing the three stones with 7 and 9 is decisive.

Takemiya: Yes. Just in territory it's worth no less than ten points, and Black picks up extra points by attacking with 11. I now felt that I could win by about ten points on the board. Oh yes, remember Hun-hyun said that he should have played the high move with 82. If he has the marked stone in *Dia. 13* in place, White 1 feels very big. After Black 2 and 4, White 5 works better.

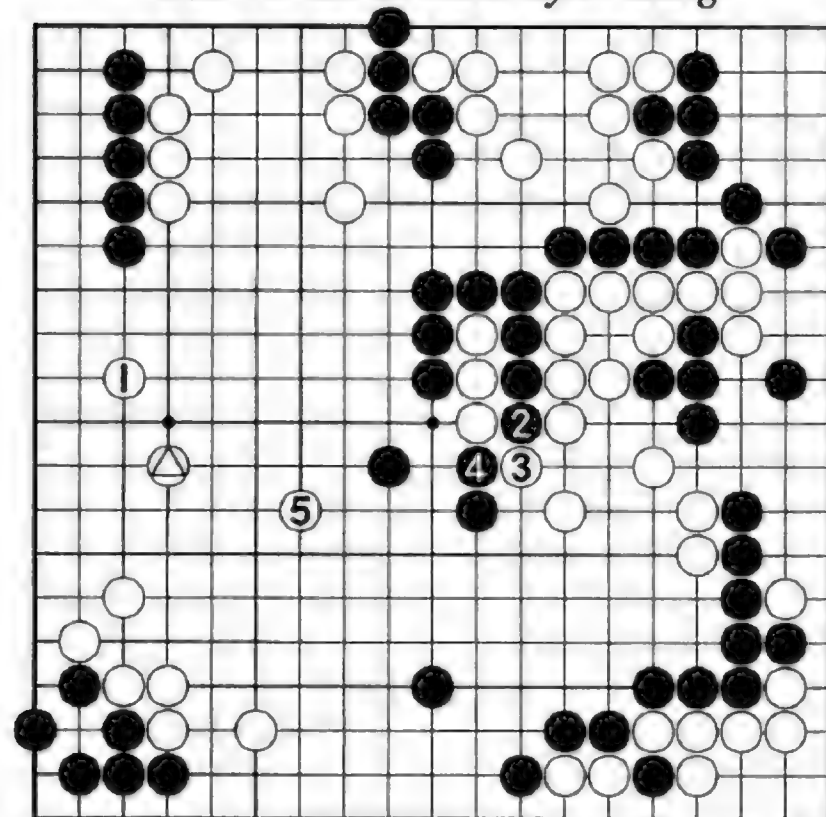
Shuko: I see. A difference of one line can be really significant. You won by three and a half points, didn't you? It could have been much

closer. Going by the shape of White's positions, I thought that things had been really painful for him, but maybe that's not necessarily so.

Takemiya: It's strange.



Dia. 12: not to Takemiya's liking



Dia. 13: why the high move is better

Kido: After you exchanged 13 for 14 there was uproar in the pressroom. If Black plays 1 in *Dia. 14*, White has no second eye.

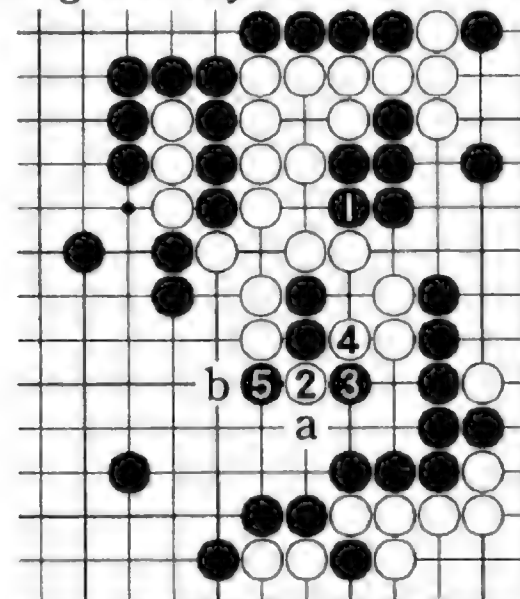
Takemiya: I was aware of this. But a move like 1 has no class. And there's the practical problem that if White plays 4 at 'a' or 'b', he has an escape route. I might have done this if I'd been behind, but there's no need to do anything unreasonable.

Kido: People were saying that if Black tried to capture White, it might only give him a chance to get back into the game.

Takemiya: My natural disposition is to be satisfied with letting the opponent live with a move like 18. I have class. (laughter)

Shuko: Black 19 is big too.

Takemiya: Yes. No matter how bad I am at the endgame, this one is already safe. Once one settles the shape with 21 and 25, you can start counting territory.



Dia. 14: dead?

Figure 5 (126–200). *White is resigned.*

Shuko: I haven't examined the endgame, but there don't seem to be any problems.

Takemiya: I was playing rapidly because of byo-yomi; if anything, Black may have lost points.

Kido: Perhaps because he'd resigned himself, Cho played the rest of the endgame very calmly.

Figure 6 (201–271). *A satisfying game*

Takemiya: There's a lot of messy fighting in the centre, but no one gains or loses.

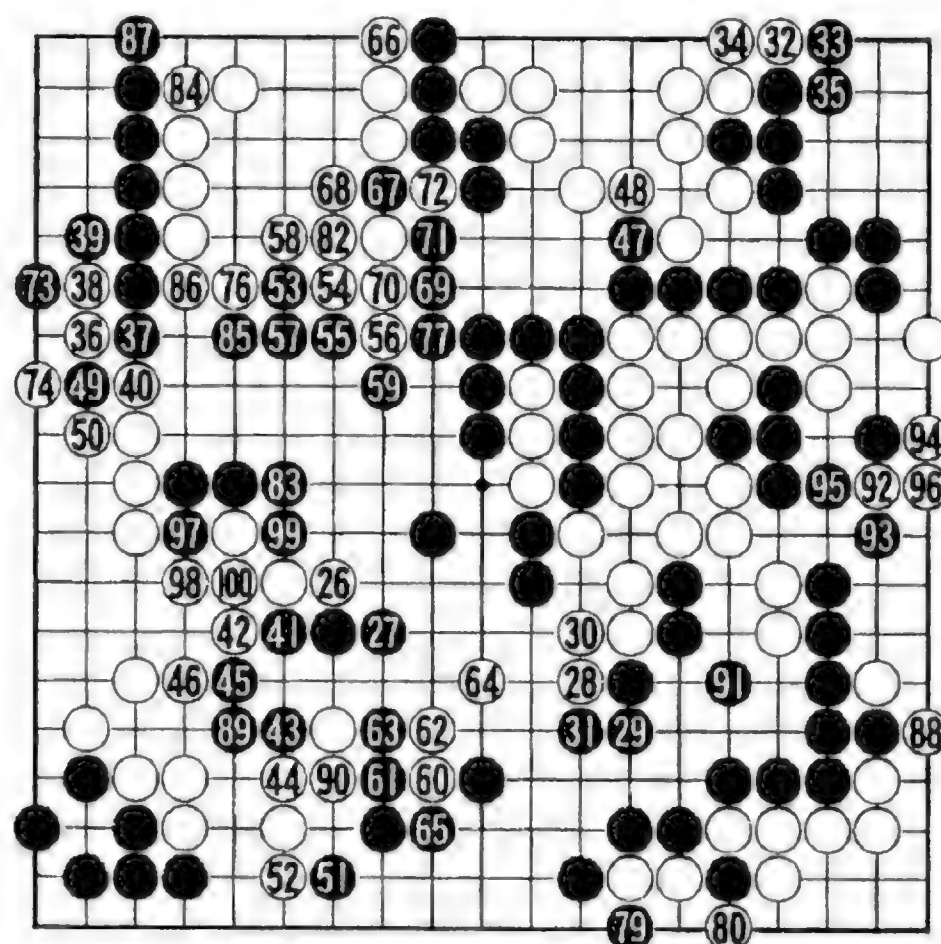


Figure 5 (126–200)

75, 78, 81: ko

(Continued on page 67)

The 14th Kisei Title Match

Games Three to Five



In this issue we complete our coverage of the 14th Kisei best-of-seven match (the meaning of the calligraphy above, which is taken from the Yomiuri newspaper). The first two games were given in GW59.

After winning the second game, a visibly relieved Otake commented: 'This makes it interesting.' It was actually his first win in a Kisei title match: in 1981 he was steamrollered by Shuko.

Unfortunately for his fans, he did not win another game in the series, but the match was by no means one-sided. The key was the fourth game: Otake took the lead in an extraordinarily complicated fight but missed his chance to wrap up the game. He might have evened the series at 2-2, instead of which he went behind 1-3. The difference was crucial, and this failure may have caused him to lose heart a little; this year's Kisei title match bears out the truth of the observation frequently made by professionals that the fourth game is the key to a best-of-seven series.

By winning the Kisei title for the fifth time in a row, Kobayashi became the second player to earn the title of Honorary Kisei. According to the contract between the Yomiuri newspaper and the Nihon Ki-in, a player who wins the title either five times in a row or ten times in total earns the right to this honorary title, to be assumed on retirement from active play. If a player wins the title for ten years in a row, he can assume the honorary title as soon as he loses the actual title. Moreover, in both

cases the player receives a pension, starting the year after he loses the title and continuing for the number of years he held it.

These clauses were added to the contract when Shuko rebuffed Rin Kaiho's challenge for the 4th Kisei title in 1980, making it apparent that the question might arise the following year. Shuko went on to hold the title for six years, and since this pension was set at ¥300,000 (nearly \$2,000) per month, his total 'bonus' added up to ¥21,600,000, which is almost as good as winning the title an extra year. Incidentally, when the Yomiuri reporter Fujii Masayoshi described these conditions on a TV program on the final game, Kobayashi Koichi, who was appearing as a guest while Takemiya did a commentary on the game, mentioned that it was the first time he had heard of them. Of course, he's in no hurry to start collecting the pension.



In previous encounters between these two, Kobayashi had the lead, with 17 wins to 12 losses. Moreover, most of Kobayashi's losses came in the earlier part of his career: he had lost only three of the 15 games they'd played from 1984 on. He won their only previous title-match clash, in the 23rd Judan title in 1985, 3-0. This record naturally made Kobayashi the favourite; to some extent it was counterbalanced by Otake's outstanding form prior to the match, especially the convincing way he defeated Cho Chikun in the playoff to decide the challenger. His record for 1989 was an im-

pressive 39-15, compared to Kobayashi's 21-14, though Kobayashi earned a lot more money from his wins, coming as they did in top title matches.

Game Three

Our commentary on this game takes the form of a round-table discussion by three players who have all held the Meijin and Honinbo titles in the past. That makes them quite a high-powered team. They have something else in common: they are all unsuccessful challengers for the Kisei title, so they are in a position to sympathize with Otake.

White: Otake Hideo

Black: Kobayashi Koichi

Komi: 5 1/2; time: 8 hours each.

Played in Kumamoto City on 7, 8 February 1990.

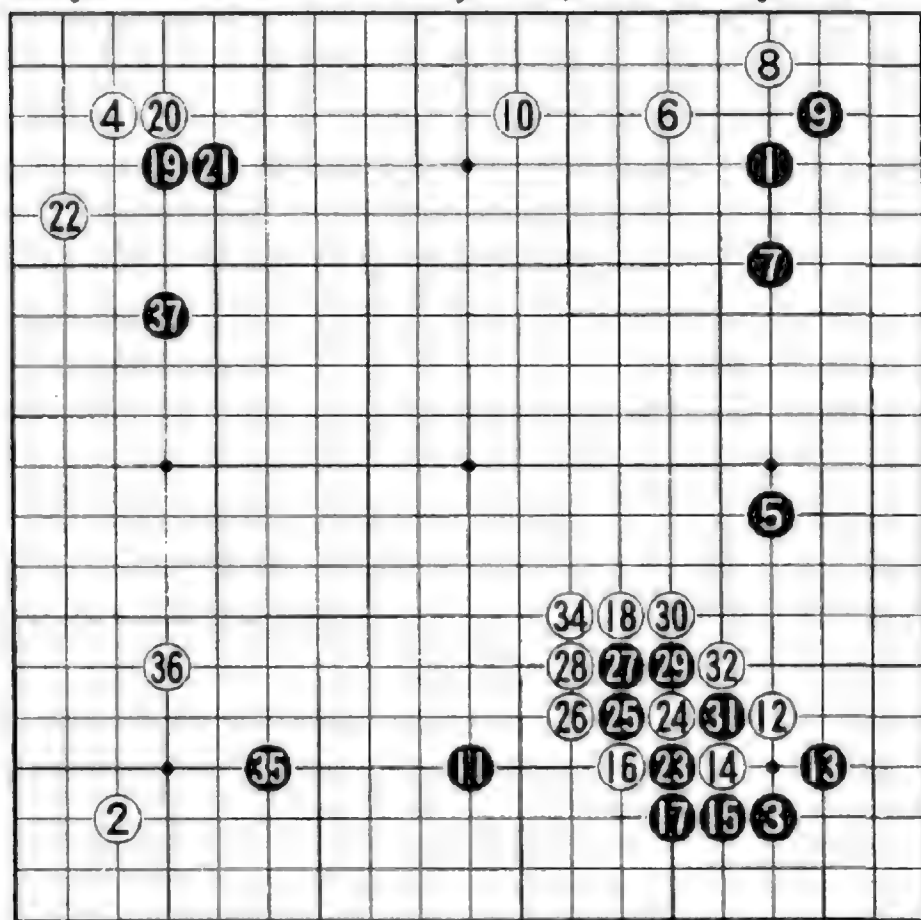


Figure 1 (1-37)
33: connects

Figure 1 (1-37). Contrasting styles

Kato Masao: Kobayashi's Chinese opening and Otake's double 3-3 are both unusual.

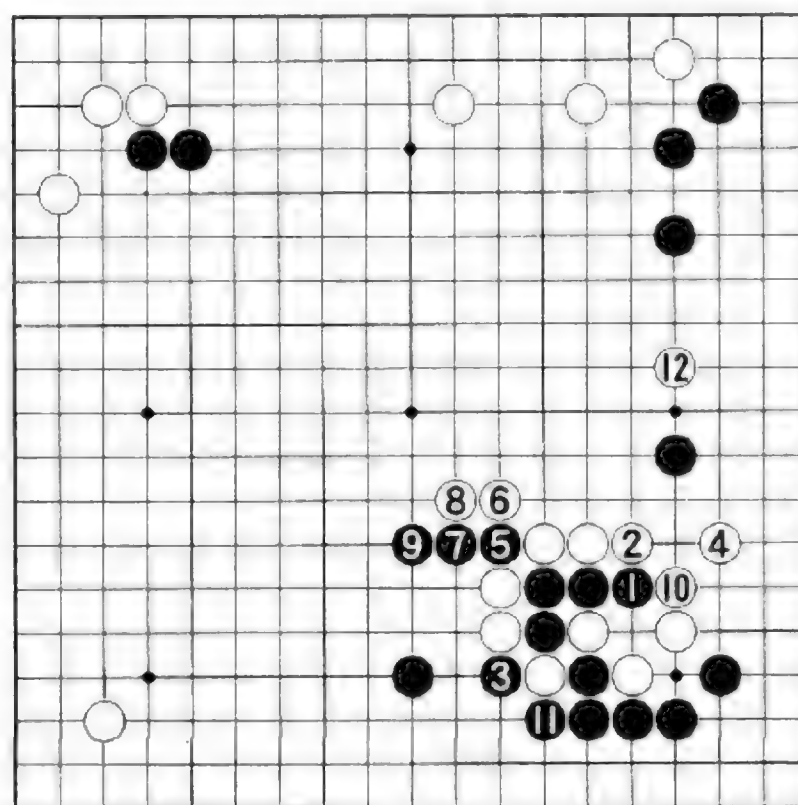
Ishida Yoshio: The double 3-3 shows Otake's concern with the Kobayashi style. Black cuts with 23 and 25 after first making a shoulder hit at 19 to make the ladder favourable. How does this strategy strike you?

Rin Kaiho: Uh, I'd never do this myself.

Kato: I don't like it. Black's stones are shut up on the inside.

Rin: I wonder if this has to happen after

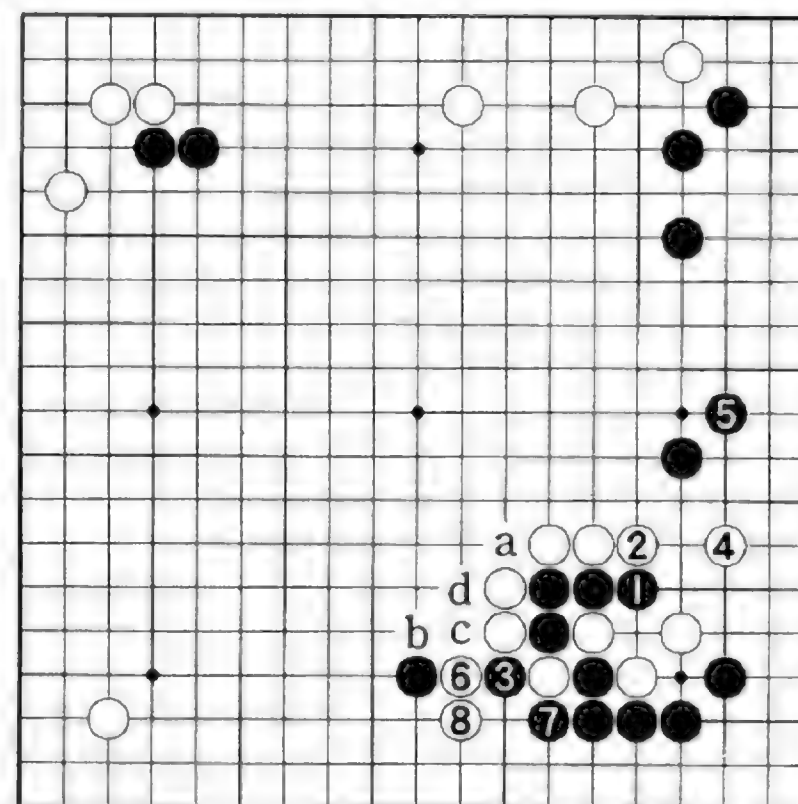
Black cuts. Can't Black extend instead of capturing at 31?



Dia. 1: immediate fighting

Kato: After 2 in Dia. 1 you'd want to jump in at 4 rather than connect at 5. Perhaps this leads to a white invasion at 12. A fierce fight can be expected. I can't say which is better.

Rin: Could Black go all out with 5 in Dia. 2?



Dia. 2: more aggressive

Ishida: Surely White can't play 6 and 8. Yes, he can, he can.

Kato: If Black 'a', White 'b'; if Black 'c', White 'b', Black 'd', White 'a'. Either way White can handle the fight.

Kido: Apparently there were a lot of pros who said that they wouldn't adopt this Kobayashi strategy. It doesn't look like becoming popular.

Ishida: I thought that the individual style of each player was coming out well in this game, so I was following it with interest, but at one blow in the middle game my expectations were betrayed.

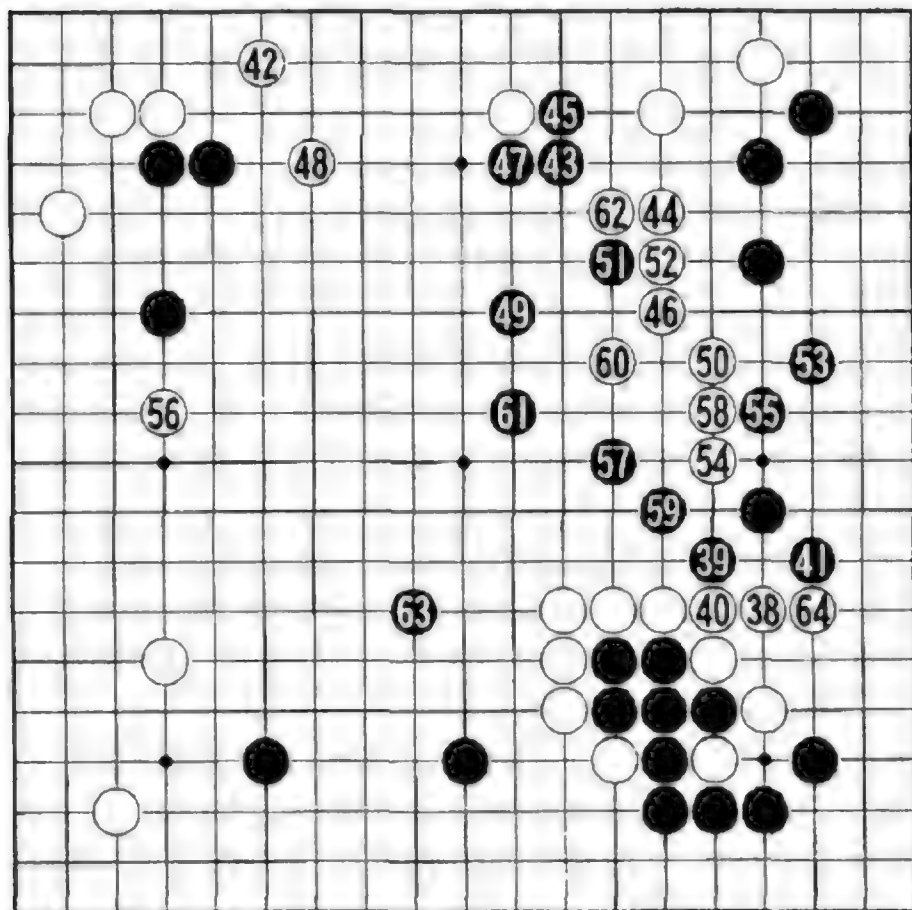
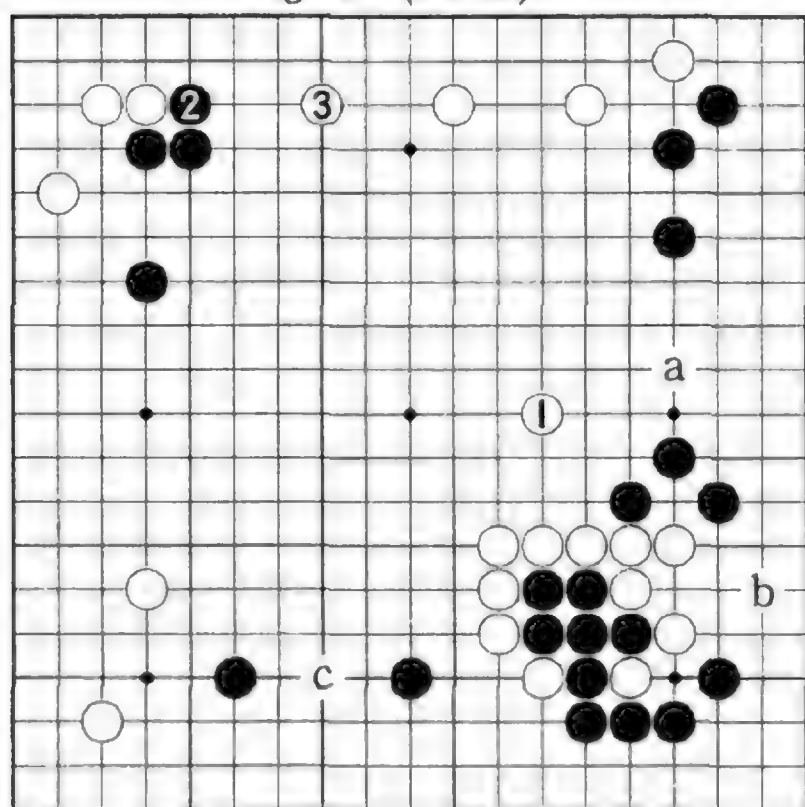


Figure 2 (38-64)



Dia. 3: Rin's theory

Figure 2 (38-64). Failure to make a thorough analysis

Ishida: Is White 42 about right?

Kido: Well, there's Rin's theory...

Rin: Uh. I'd want to jump to around 1 in Dia. 3.

Kato: Right, I thought the same. White 42 is nothing special.

Ishida: White 42 invites Black 43, the idea being to skip out with 44 and 46.

Rin: Black can't afford to answer White 1 in Dia. 3 with a move on the right side. Would he

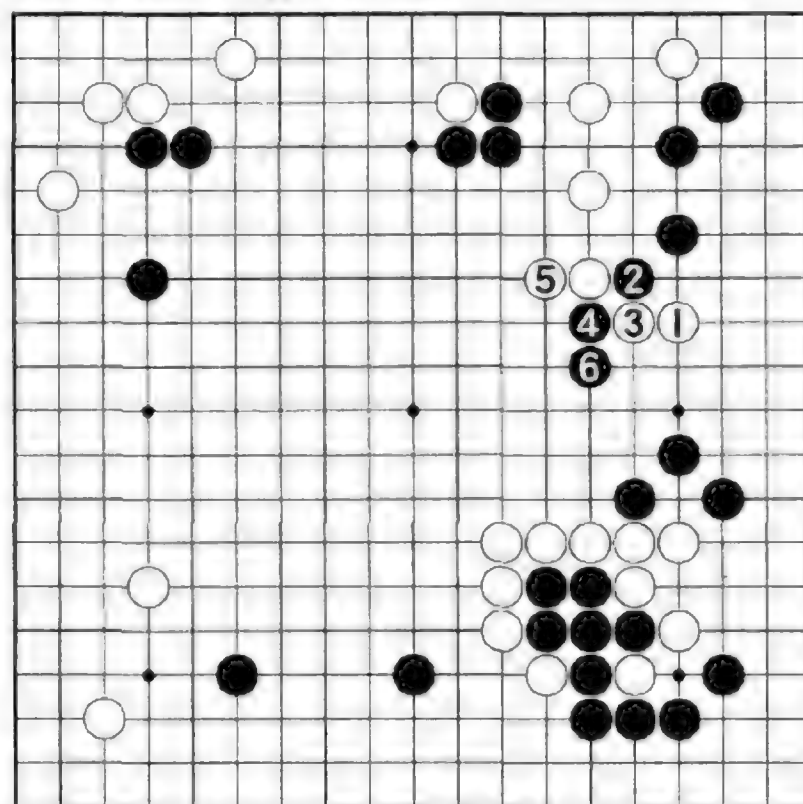
play 2? If so, White 'a'.

Kato: Eh? If White 'a', Black links up with 'b', so what does White do next? Isn't White 3 the move?

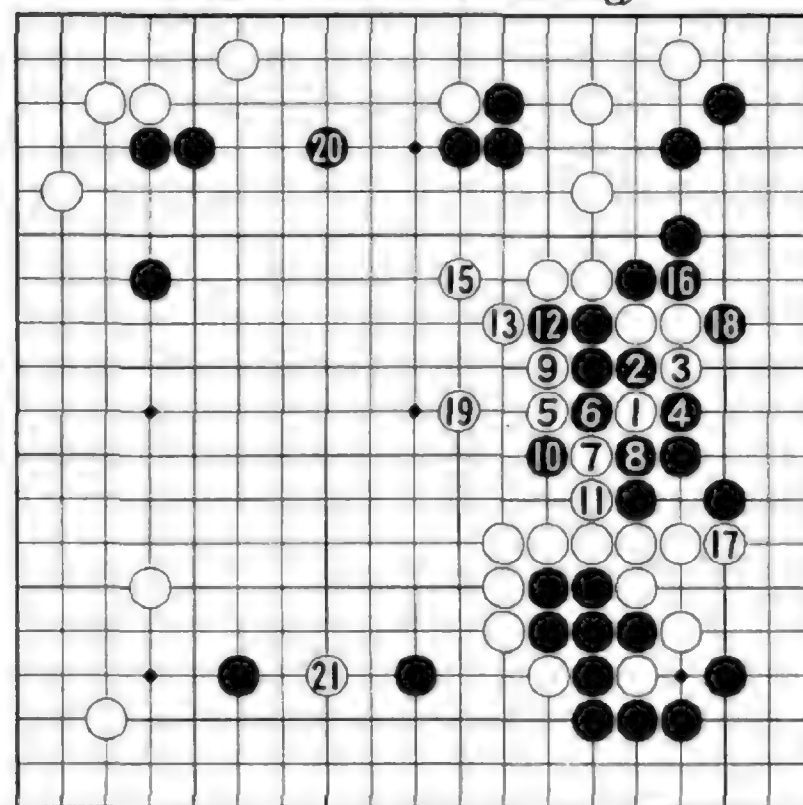
Rin: H'm. Could White invade at 'c' instead of 3?

Ishida: But — well, let's leave it at that. The real problem is with White 48. Once White has jumped out with 44 and 46, invading at 1 in Dia. 4 is natural.

Rin: In a lightning game you'd do that without thinking twice.



Dia. 4: a consistent strategy



Dia. 5: more like Otake?
14: connects

Ishida: What would Black do? Kobayashi asserted he'd cut, so doubtless he'd play 2 and 4. There are a lot of variations here. After Dia. 4, the game would continue as in Dia. 5. It's pretty well a one-way street. If Black plays 2 at 6, White blocks at 4 and can handle the fight. White is able to play 17 in sente, then take up

position with 19. If next Black 20, he invades at 21.

Rin: Wouldn't this be the kind of development Otake likes?

Ishida: He changed his mind and switched to 48. It's a real pity that he wasn't completely thorough in his reading.

Kato: The result in the game is painful. Black 57 and 59 are good moves. Look at 60 and 64: all White's stones are huddled up on the inside.

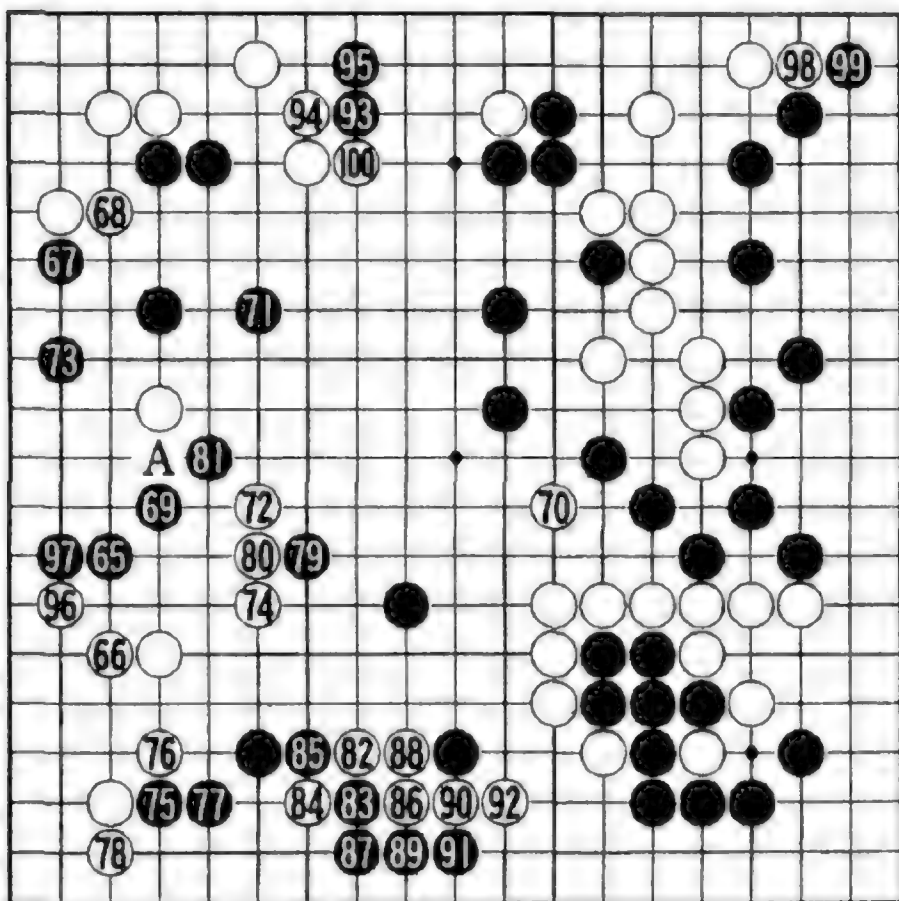
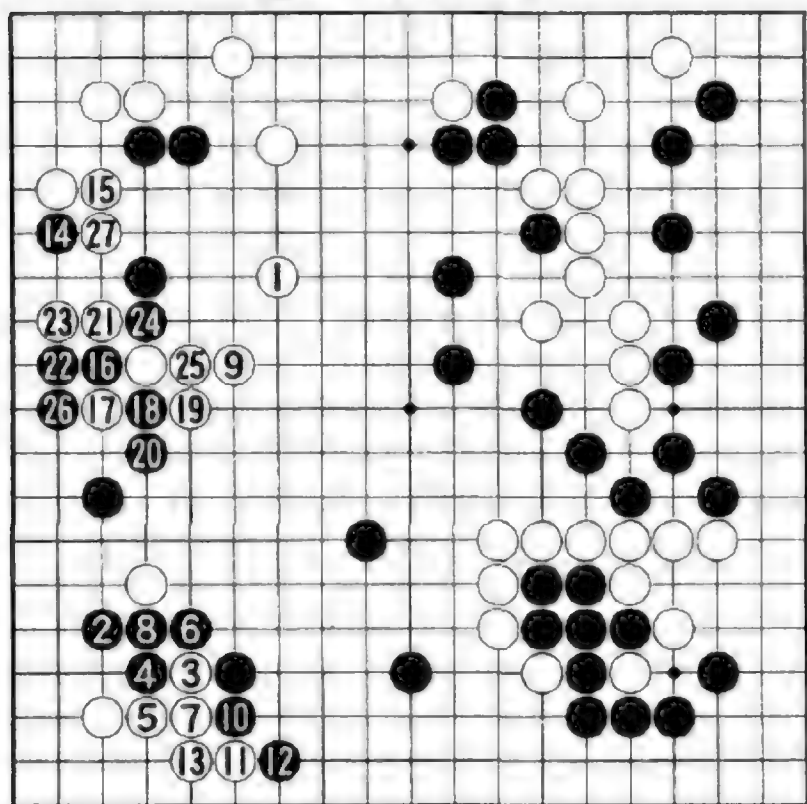


Figure 3 (65-100)



Dia. 6: White can't catch up.

Figure 3 (65-100). Left with regrets

Rin: White has already fallen behind in the previous figure, but he keeps defending solidly. Black races ahead, and White keeps taking gote. It's strange. Losing like this — it's like imperfect combustion.

Kato: He must do something. How about 66 at 1 in Dia. 6, for example?

Ishida: It's no good — Black invades at 2.

Rin: White's only territory is the top left.

Ishida: The other possibility is starting a fight by ramming into Black with A instead of 70.

Kato: Prepared to die. White 70 is the proper move, maybe, but it would be more frightening for Black if White just lashed out wildly.

Ishida: Even so, Black 69 is a powerful move.

Rin: White can't expect to win when the white stone on the left side is swallowed up whole. He makes hardly any gains in the fight from 82 on. Black 93 seems to wrap it up.

Ishida: Why didn't he follow his original plan with 48 in Figure 2? I think that this is a game that will leave Otake with a lot of regrets.

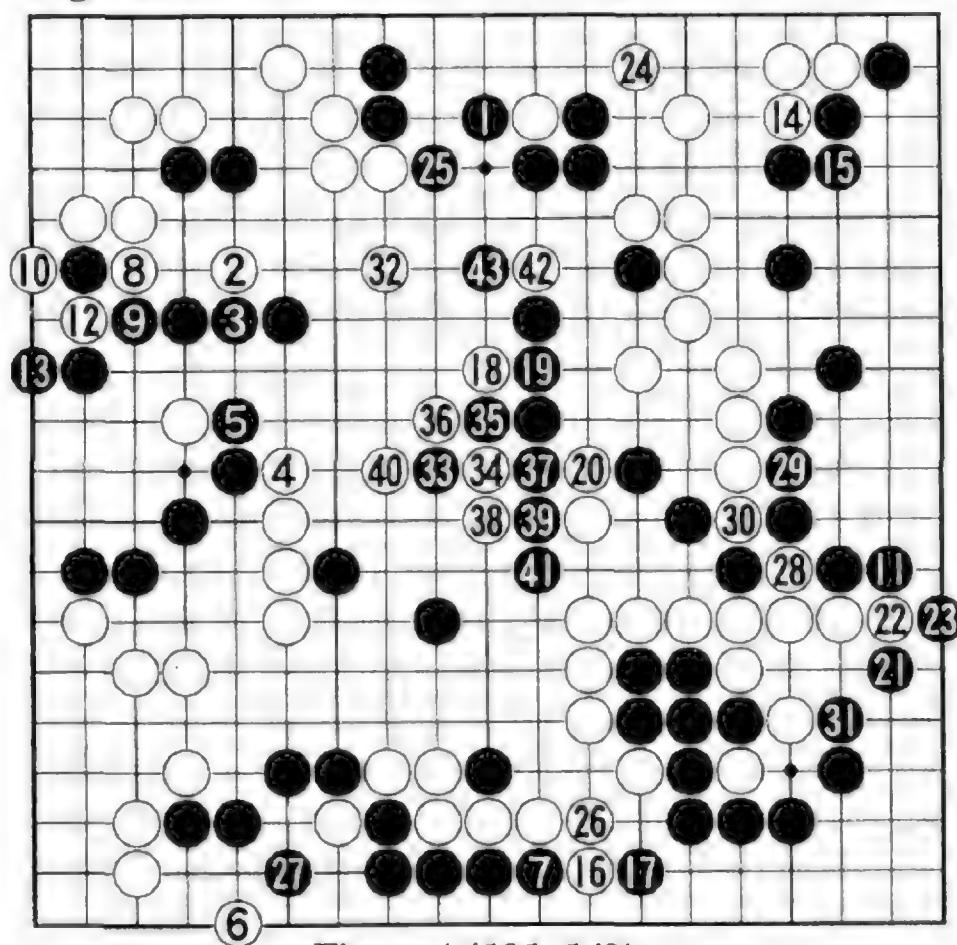


Figure 4 (101-143)

Figure 4 (101-143). Kobayashi goes ahead.

[Most of the analysis after the game was devoted to White 48 in Figure 2. According to the Yomiuri commentary, Ishida Yoshio commented: 'Otake stored up strength with 48, but the game ended before he had a chance to explode it. Black scored a strategic success with his attack at 43.']

White resigns after Black 143.

Time taken. White: 5 hours 23 minutes.

Black: 6 hours 13 minutes.

(Kido, April 1990)

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Game Four

White: Kobayashi Koichi

Black: Otake Hideo

Played in Kumamoto on 21, 22 February 1990.

Commentary by Kobayashi Koichi.

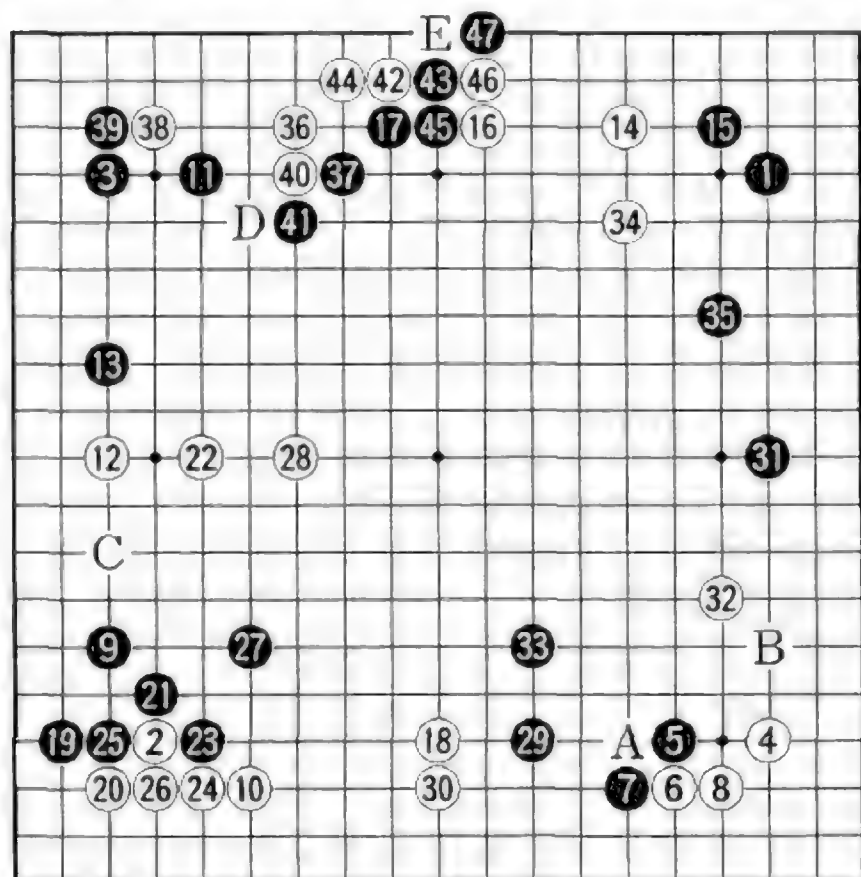


Figure 1 (1-47)

Figure 1 (1-47). Letting myself in for a tough fight.

In the opening Otake's determination not to let this game slip was palpable. The amount of time he devoted to his moves also showed this.

The opening is an odd one: usually Black occupies the left-side star point with 11. Instead of that, he makes the high enclosure of 11, letting White make a pincer at 12. This is not a strategy that would occur to me; Otake is using the game as an experiment.

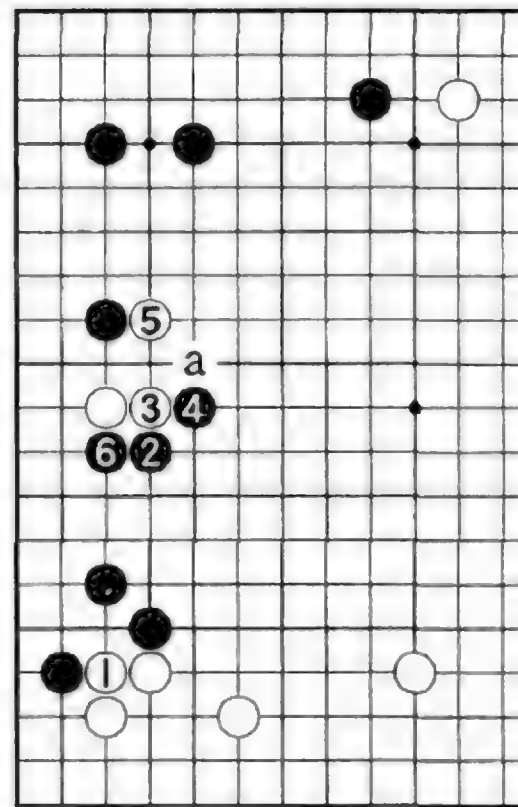
Instead of 17 I would connect at A if I were playing black; if White B, Black can then make a high extension to 18. When Black extends to 17, White takes up position with 18: these two large points are miai.

Black now continues with 19 and 21, yet more moves worthy of note. The conventional idea for 21 would be to extend to C, but after White jumps to 22 it will be very difficult for Black to find his next move. Perhaps out of distaste for this, Otake spent a great deal of time on the kosumi.

White's next move is very difficult. If he is going to answer in the corner, White 1 in *Dia. 1* is the move, but I was worried about the possibility of Black's making the shoulder hit

of 2. If White 3 and 5, Black ruins White's shape with 6; if instead White uses 5 to turn at 6, there's a danger that Black will expand the top left area by extending at 'a'.

My conclusion was that responding to Black 21 would have been too risky, so I deserted the corner in favour of jumping to 22. That of course gave Black the forcing moves from 23 on, but White just had to grit his teeth and bear it.

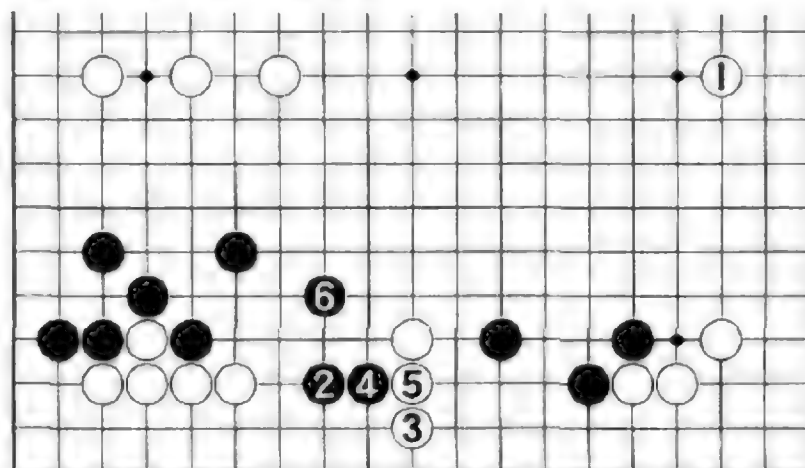


Dia. 1: spoiling White's shape

Black 27 is a key point. If omitted, White builds nice momentum by playing at 27 himself.

White 28. I had trouble making up my mind between this move and occupying the large point of 31 on the right side. However, if White lets Black cap him at 28, Black will be able to solidify his territorial moyo in the top left, so White's gain from playing the extra move on the right side will be blown away. White therefore plays patiently with 28, making the invasion at 36 his next aim.

Black 29 is a move I hadn't seen before. Can the reader guess what the point of it is? Actually it's a good move, and White can't dispense with his reinforcement at 30.



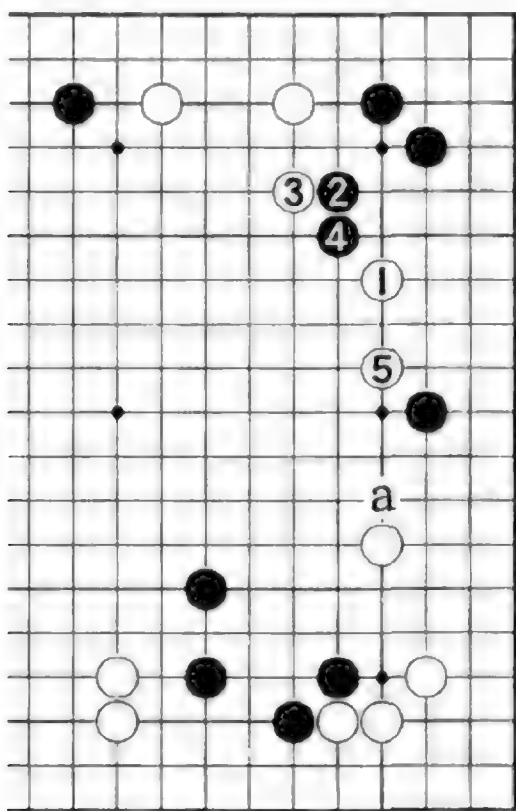
Dia. 2: too much for White to handle

Dia. 2. If White switches elsewhere, to 1 on the right side, for example, the sharp invasion of 2 will cause him a lot of grief. White can't welcome the fight after 2 to 6.

Black takes the last large fuseki point with 31. White 32 and Black 33 seem reasonable.

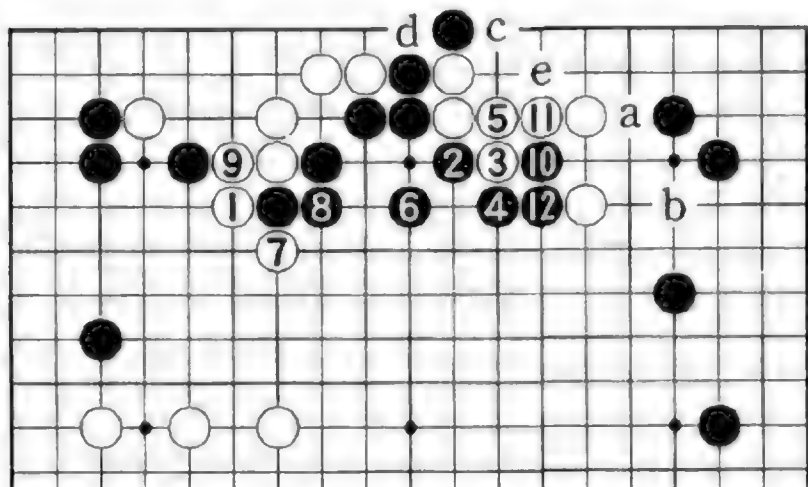
At this point jumping to 34 was a major miscalculation: the exchange for 35 was a strategic failure. I even thought that it might have lost the game for me.

Instead of 34, I should have started a fight by invading at 1 in *Dia. 3*. The continuation would be difficult, but I think the game would be a good contest. (Black might continue with 'a'.)



Dia. 3: better to invade

At this important stage of the game I played 34 without giving it much thought, but actually I believed that if I jumped here I would be able to go all out at the top with 36 to 46. My analysis was self-indulgent. I expected Black to play 47 at D, letting me link up with E, but my dreams were shattered by the hane of 47. This was the start of a gruelling fight for White. I should have taken my analysis this far when I played 34.



Dia. 4: how to lose the game

Figure 2 (48–78). *Otake is happy.*

The fact that White has no choice but to extend at 48 when Black hanes on the edge condemns him to a bad result after Black seals him in with 49. Apparently no one thought much of White's position at this stage, but for me the problem was far graver than one of critical disfavour.

If White uses 48 to hane at 1 in *Dia. 4*, Black hits him with the two-step hane of 2 and 4, showing that 1 is unreasonable. After 6, White could move out on the left with 7 and 9, but the game is bad for him after Black 10 and 12. If White 'a', Black keeps him sealed in with 'b'; if White then makes eyes with White 'c', Black 'd', White 'e', Black can hane above 'a' and connect in sente, reducing White to the minimum eye space. The game would be over.

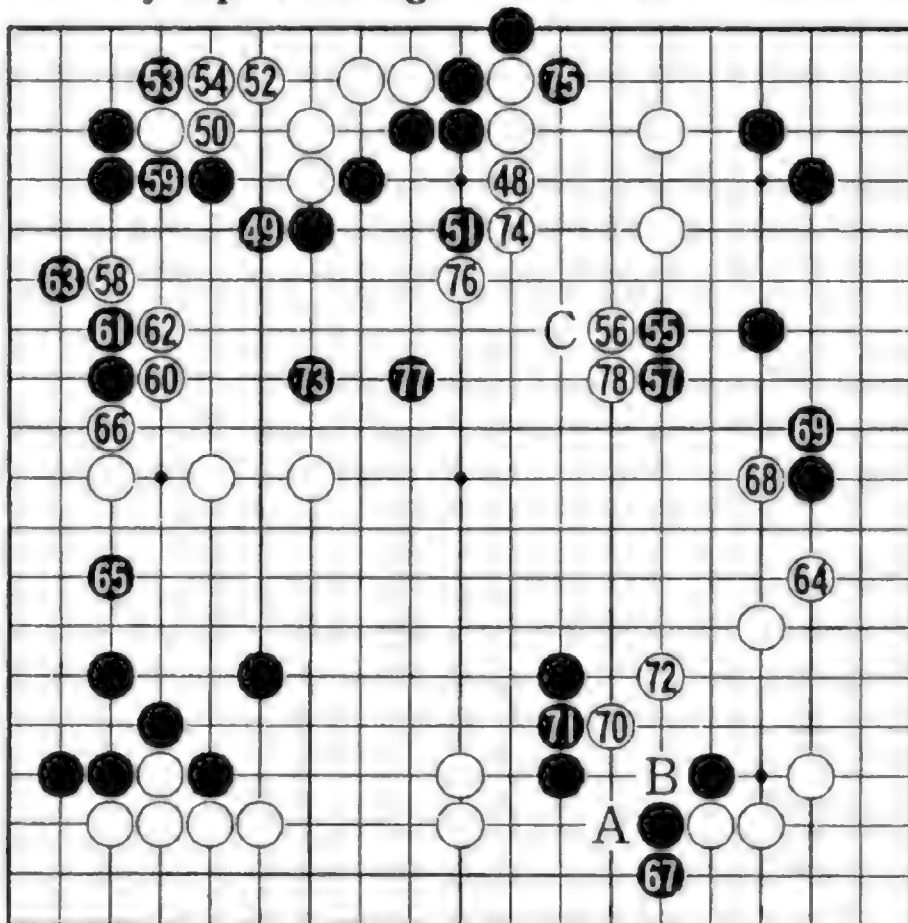
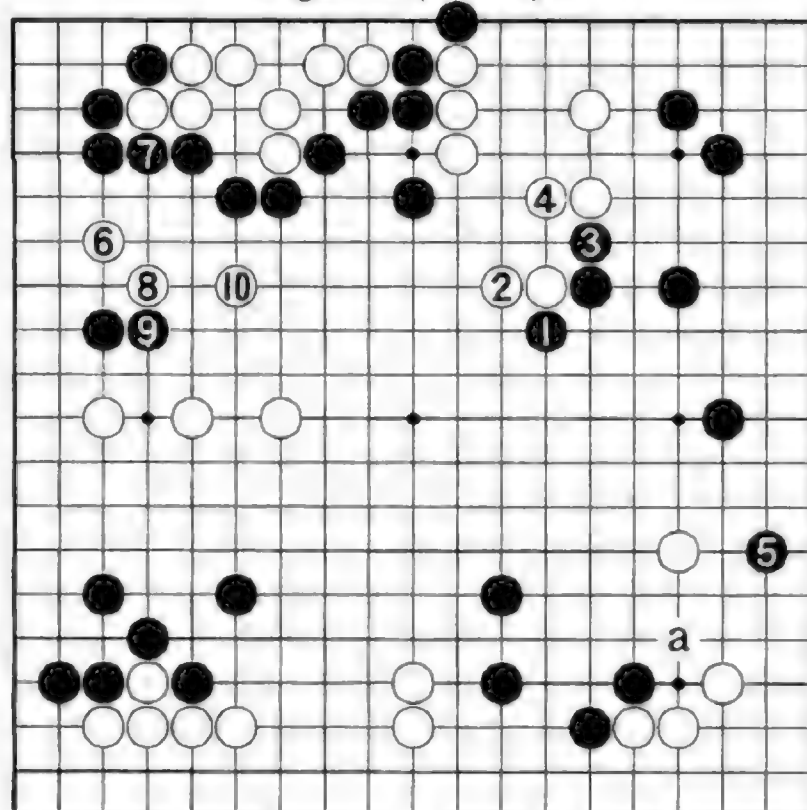


Figure 2 (48–78)



Dia. 5: White can counterattack

Instead of 51, Black could also make a placement at 52, but 51 is good enough. When Black hane at 53 in sente I felt like crying.

After the game Otake commented that he should have followed *Dia. 5* with 57. Black 5, threatening to cut with 'a', is certainly big, but the addition of a white stone at 2 means that White can make a splitting attack with 6 to 10. This was how I intended to play and I believe that Black as well as White would have had reasons to be apprehensive.

After forcing with 58 to 62, I switched to the long-awaited defence at 64. Otake may have believed that the game was over, but White was keeping level as far as territory was concerned.

Black 67 is big — if omitted, White plays A, Black B, White 67.

White 70. White C is the proper move, but White prefers to harass the black group at the bottom. He may be behind, but this way he stops Black from deciding the issue and wrapping up the game.

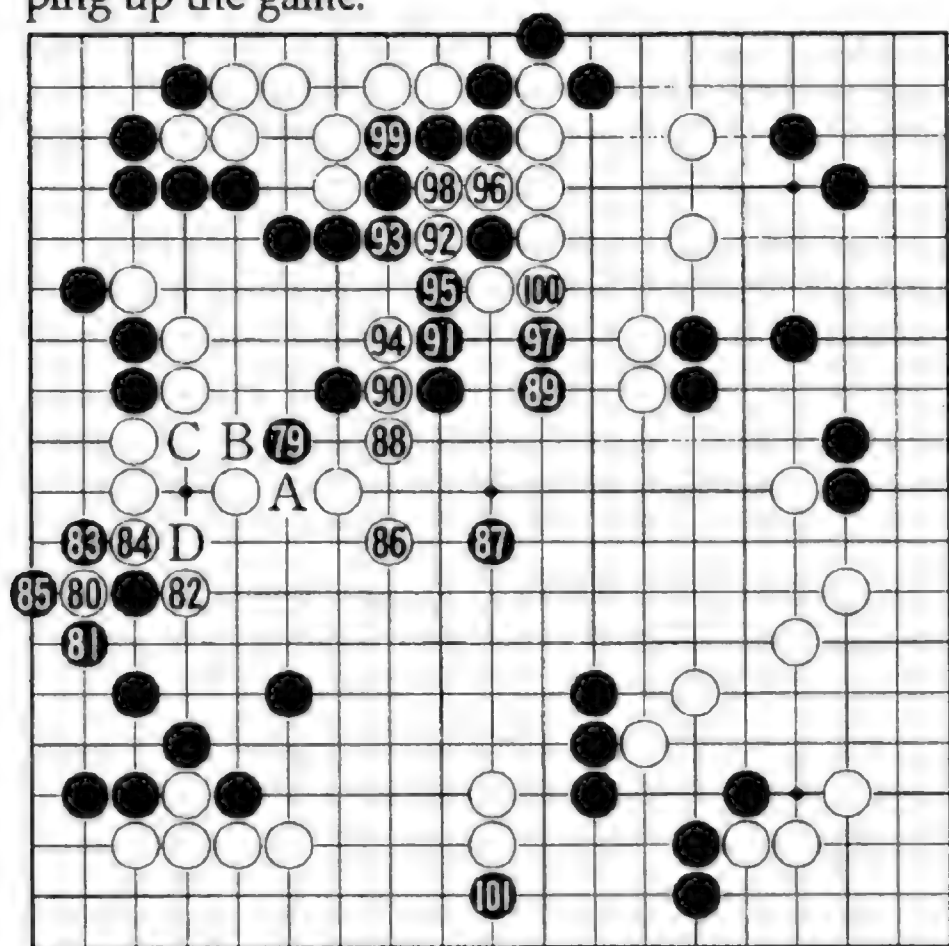


Figure 3 (79-101)

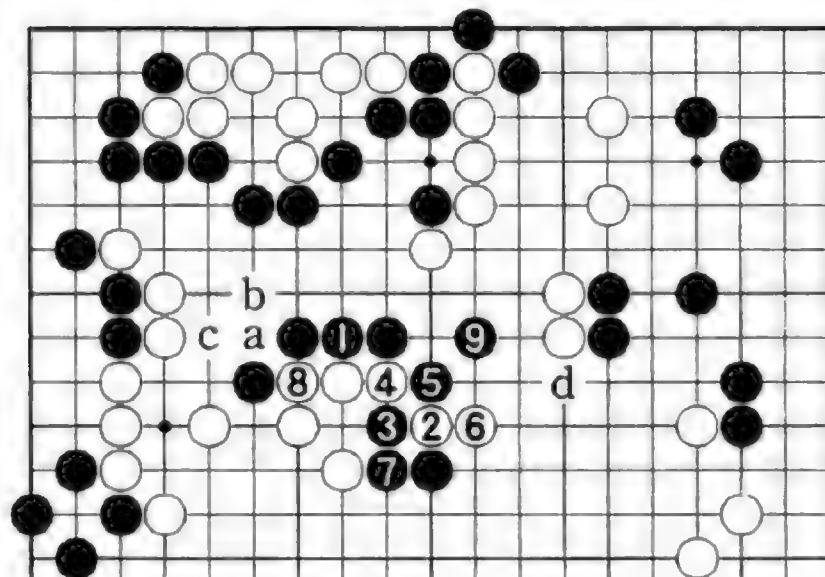
Figure 3 (79-101). Otake misses a chance.

Up to this point (79), Black has not played a single bad move. In fact, he's played very cleverly and has shown great skill at steering the game towards a win. However, he suddenly starts to lose ground.

If White answers the peep of 79 at A, Black will reel off the forcing sequence of Black B, White C, Black D, stripping the white group naked of its protective covering. White there-

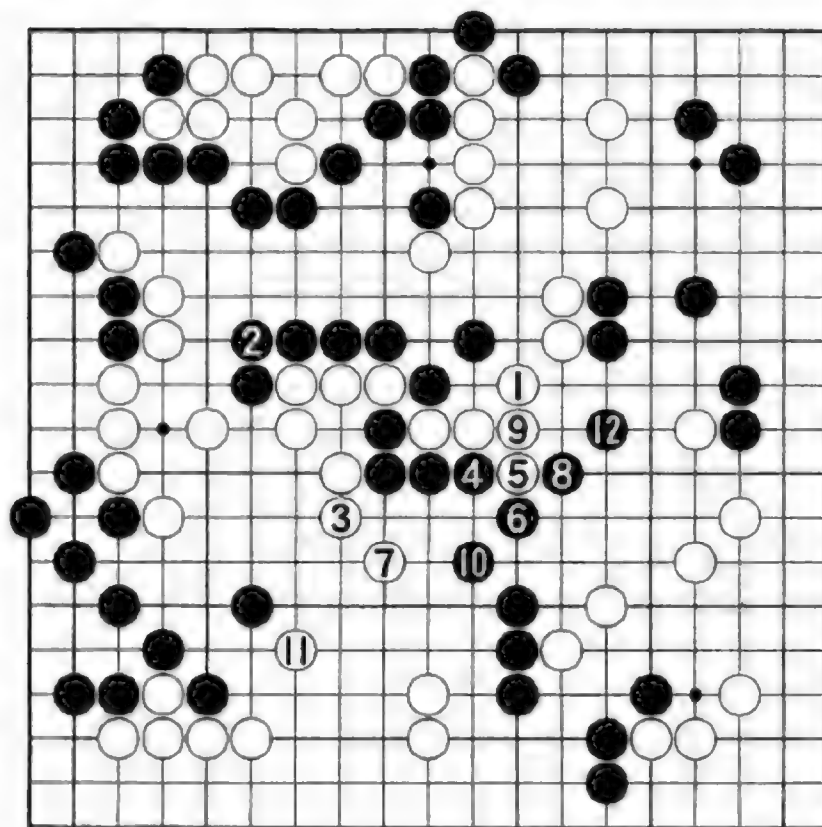
fore attempts to make shape with 80 on, enabling him to move out more rapidly with 86.

Black 87 was a superb point, but I have no idea why Black dodged to 89 in answer to White's peep.



Dia. 6: Black must connect

Dia. 6. Connecting at 1 is the only move. My plan was to attach at 2 next. A fight would be bound to follow with 3 to 9. If White next cuts at 'a', he will face a very tough fight after Black 'b', White 'c', Black 'd'. Therefore, instead of 'a' —



Dia. 7: Black should win

Dia. 7. White will connect at 1, then flee with 3, but Black will be able to harass the top group after 12, harass it severely, in fact. My feeling is that White can't win. Black should have followed this diagram.

Because Black avoided a frontal clash, White pushed through with 90 and 94, and the lead changed hands. Up to 100 White lives at the top and it's difficult for Black to pull out his two stones (79 and 73). Black has missed his chance to clinch a win.

Black 101 is a do-or-die move.

Figure 4 (101–139). Taking the lead?

White resists with 2 and 6, so a ko starts at the bottom. Instead of 7, Black 1 in *Dia. 8* is also conceivable, but White will link up with 2 and 4, then live with 6; after 9 he will attack in the same way as in the game with 10. I think that Black would find this just as difficult a game as White.

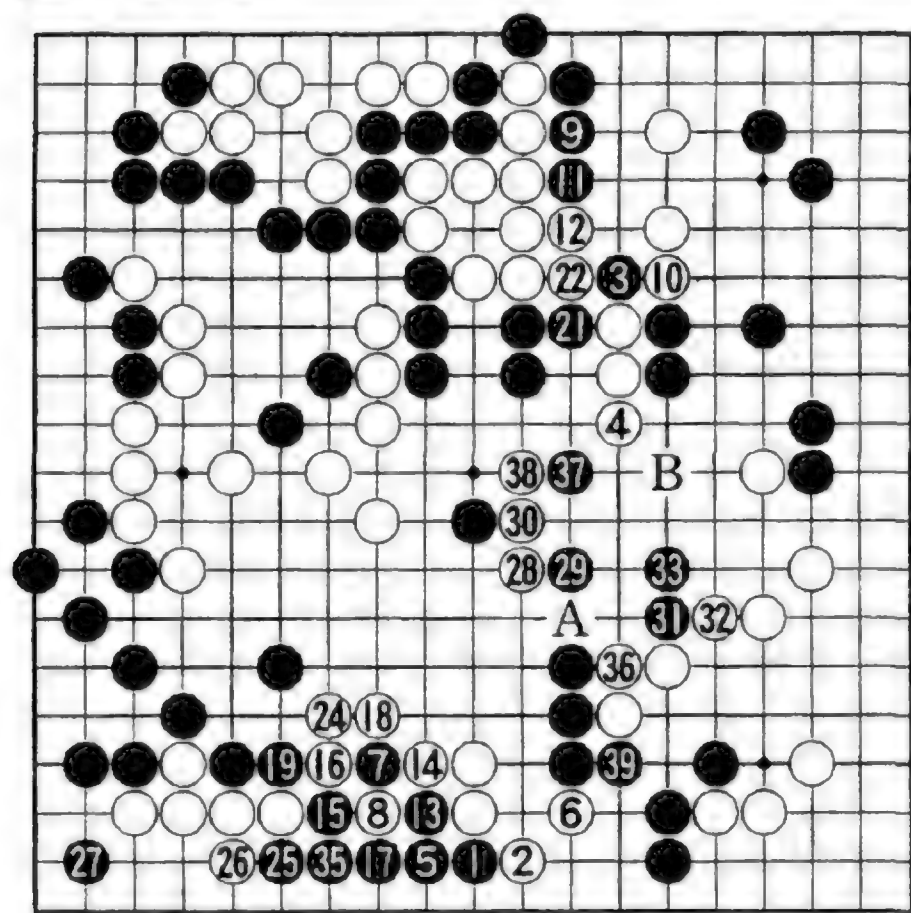
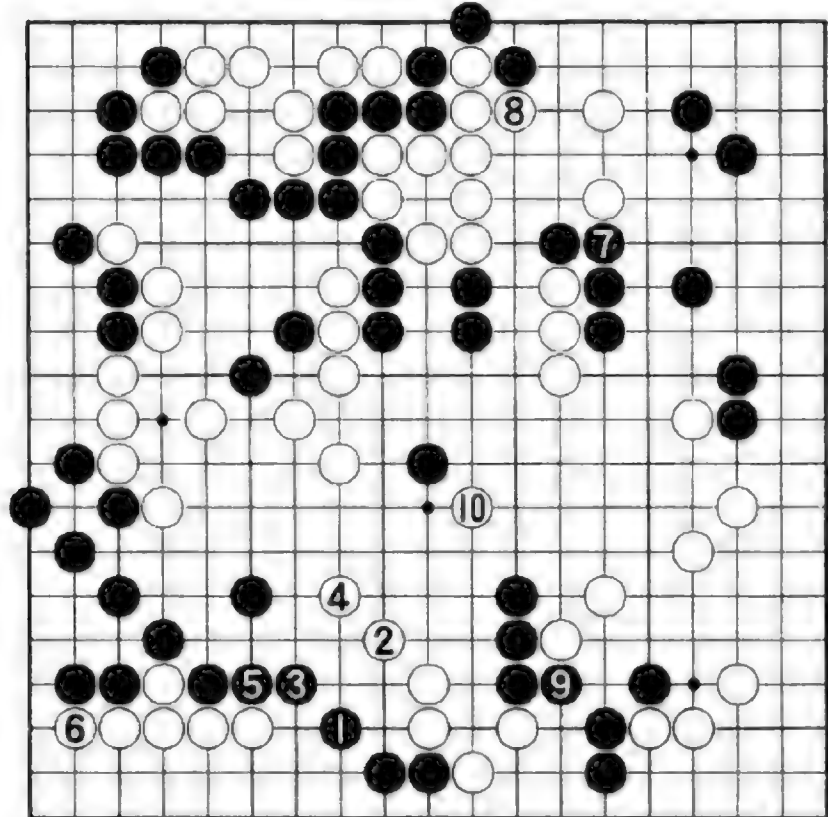


Figure 4 (101–139)
20, 23, 34: ko



Dia. 8: a difficult game

Black plays 9 and 11 because he wants a definite ko threat at 21 for the ko fight at the bottom. Actually I had expected to get an approach-move ko there, but after 27 White loses the semeai (capturing race) unconditionally. However, driving a wedge through the centre with 28 complicates the position, and I had the feeling that perhaps I had taken control of the game.

Otake was running out of time, and from 29 on the game is like a fight on a pitch-black night.

Black 31 and 33 are correct shape. Making the guzumi (empty triangle) of 36 was, now that I look back on it, a fairly good move. At this point Black played 39, a move I hadn't read at all — and I was quite shaken. If instead Black played A, White would cut off his escape with B, so Black would be in some danger. The shock I received from 39 led me to make a big mistake.

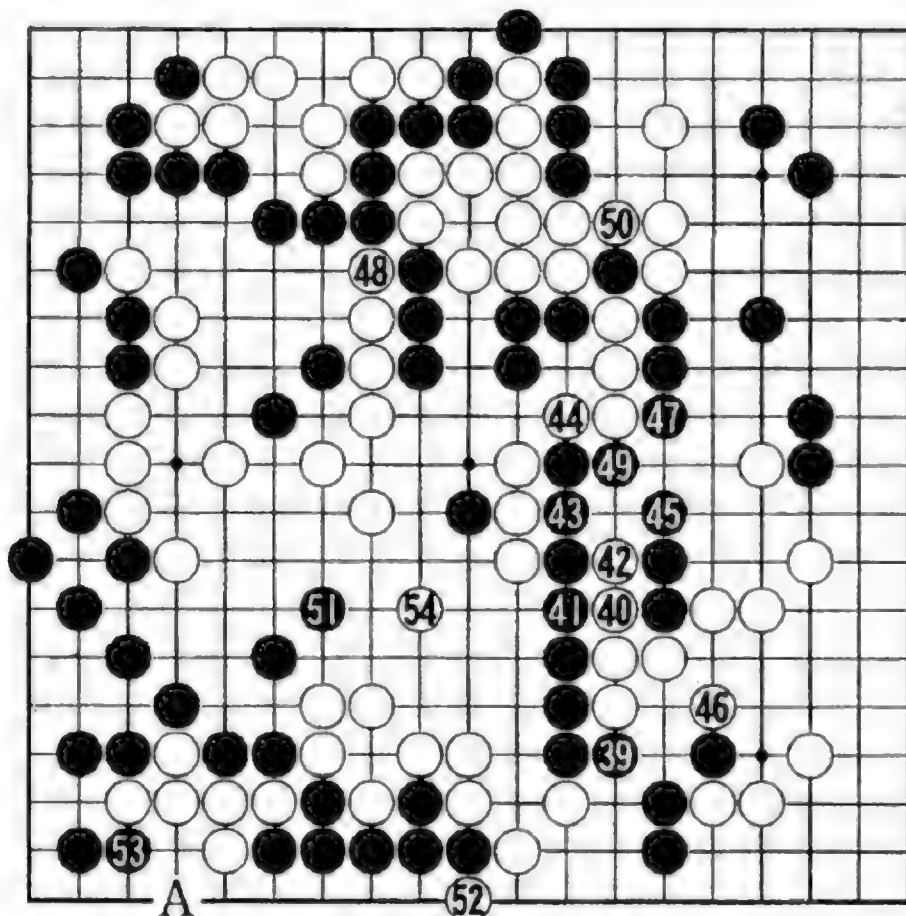
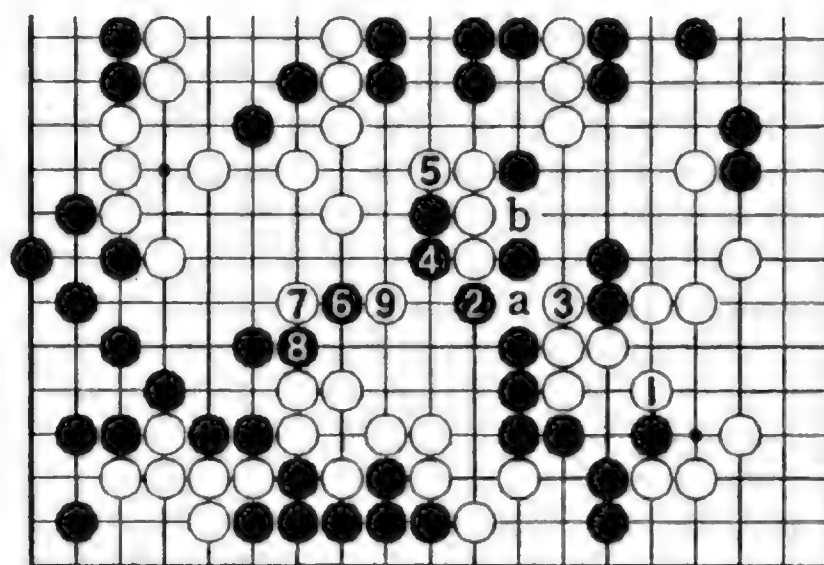


Figure 5 (139–154)



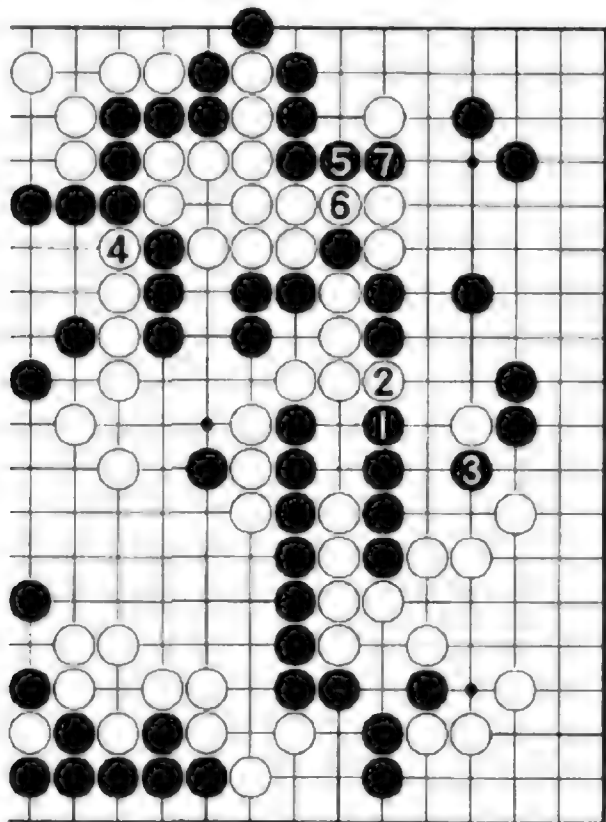
Dia. 9: an inexplicable oversight

Figure 5 (139–154). The lead switches back and forth.

White 40 and 42 are bad: White can't hope to catch Black. Not being able to capture Black means that White has turned the game into a loss. Why didn't it occur to me to play 1 in *Dia. 9*, a move Awaji 9-dan pointed out to me later? Even if Black plays 2 to 6, White can counter with 7 and 9, so Black can't escape. If Black 'a', White pushes through at 'b', so Black can't

connect here either. It seems to me that Black would collapse. This was a chance to decide the game.

Kato's opinion was that 47 was a bad move. Instead, Black should link up with 1 and 3 in *Dia. 10*. This way Black can cut off a stone at the top after White cuts at 4. Kato claimed that if you play out the endgame from this diagram you find that Black wins by 1 1/2 points.



Dia. 10: Black's chance to win

Capturing a stone with 50 eliminates the possibility of Black's capture in *Dia. 10*.

The lead has changed hands two or three times, with both sides missing chances to decide the game and wrap up a win. The profit-loss from the exchange of the white group on the bottom left for White's centre capture with 48 is surprisingly well-balanced, so the game is close. At this stage neither side has the lead, and confused fighting continues in the next figure.

This is a small point, but note that playing 53 at A would enable Black to economize on a move here, saving him one point.

Figure 6 (155–216). A lucky win

There's a move both Otake and I overlooked during the game. Afterwards Otake pointed out that he could have used 63 to cut at 1 in *Dia. 11*. White has no choice but to play 2, so Black exchanges 3 for 4, then plays 5 to 11. White collapses. Because he exchanged 60 for 61, filling in a liberty, White loses the semeai after White 'a', Black 'b', White 'c': Black plays 'd'.

Because Black was kind enough to hane at

63, I answered with 64 and 66, escaping with my life at the cost of just one stone.

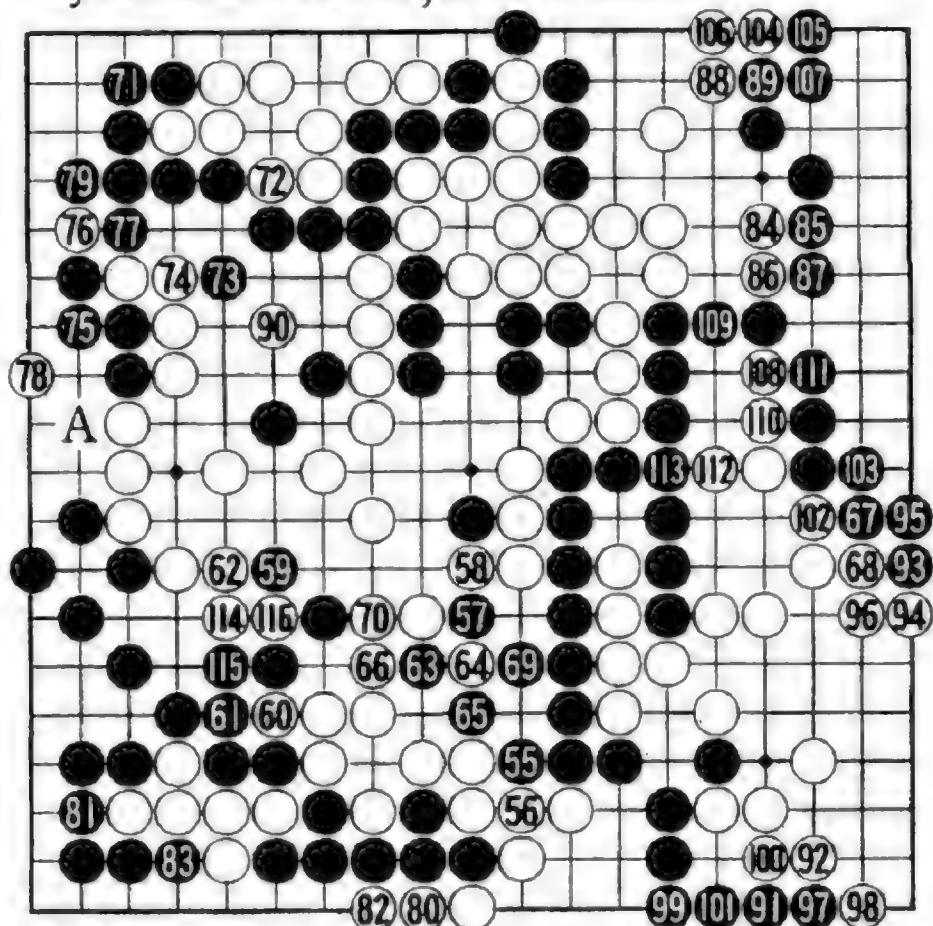
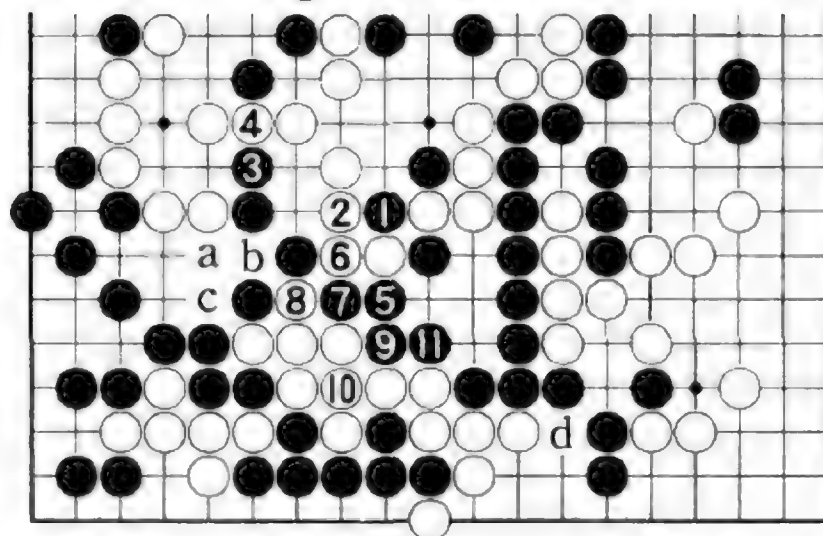
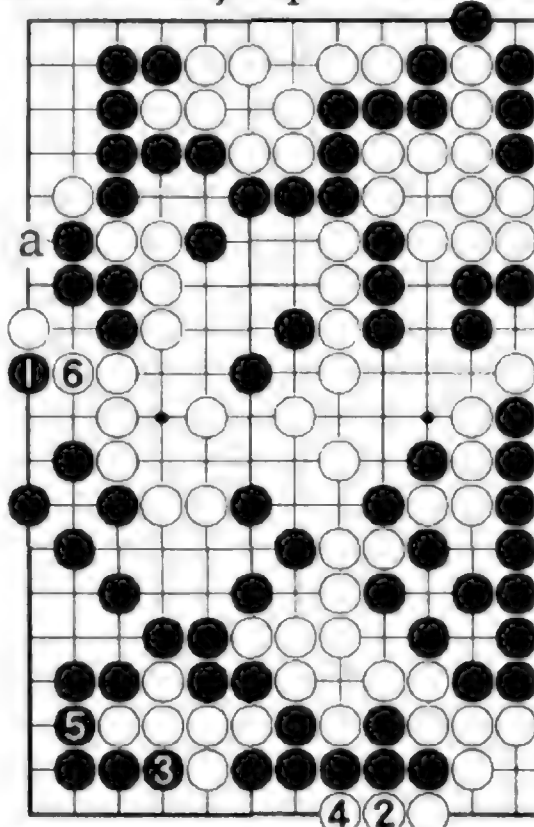


Figure 6 (155–216)



Dia. 11: another missed opportunity for Black

White 76 and 78 are meant to prevent Black from linking up with A; they look like a tesuji, but appearances are deceptive. Instead of 79, Black could counter with a real tesuji that shows White's 'tesuji' up as a sham.



Dia. 12: the real tesuji

Dia. 12. Black could attach at 1, which stops White from capturing four stones with 'a'. If White leaves the position as it is, linking up with Black 6 will be big, so sooner or later White will have to add a stone at 6. Black could play elsewhere with the move he gains, making it a very tight endgame. In other words, 76 and 78 could have lost the game. Once Black plays 79 he no longer has a chance of winning.

Otake seized the right to challenge in his third playoff [he lost playoffs in the 11th and 12th Kisei tournaments] and he seemed to have high expectations of this match; he was full of fighting spirit.

In content the game was a bad one for me, but it brought home to me keenly the realization that you can't defend a title unless you win the games like this as well. I was really treading on thin ice.

Black resigns after White 216.

Time taken. White: 7 hours 52 minutes.

Black: 7 hours 59 minutes.

(Igo Club, May 1990)

Game Five

White: Otake Hideo

Black: Kobayashi Koichi

Played in Yunoyama hot spring resort, Mie prefecture, on 28 February, 1 March 1990.

Commentary by Hane Yasumasa 9-dan.

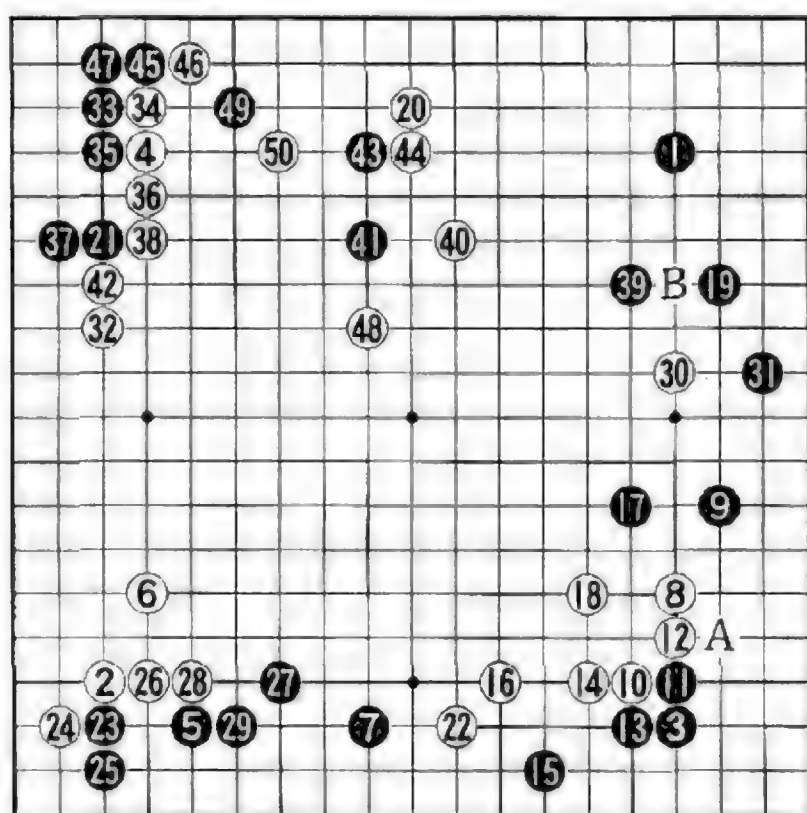


Figure 1 (1-50)

Figure 1 (1-50). Patience a virtue

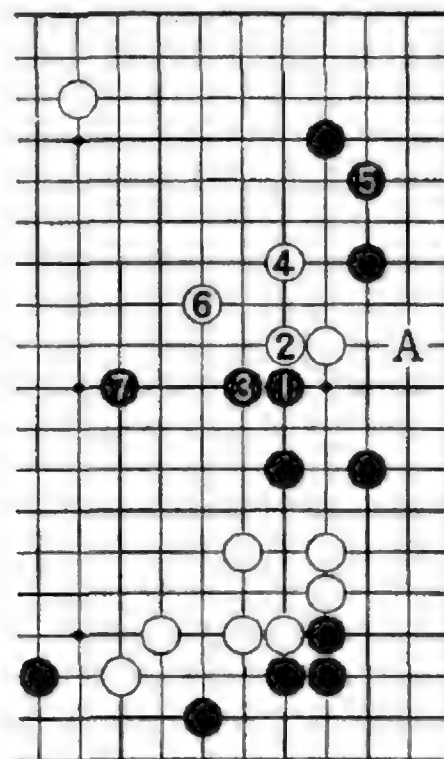
The leisurely move of 6 is the inimitable

Otake style. Kobayashi or Cho would make an approach move in the bottom right corner.

Black 9. Black declines to play A because of the lowness of his position with 5 and 7. For the same reason, White presses at 10. Otake was impressed with this move when Takemiya played it against him. Commenting on this game on TV, Takemiya said, 'Good moves are immediately imitated,' but he didn't endorse Otake's continuation. In his opinion, after 11 to 18 White 16 ends up as a non-urgent move, making this result painful for White. He recommended playing 16 at 18. Otake was doubtless aware of the possibility of this criticism; his style is to play thickly, building up strength.

White 22. White wants to see how Black defends his three-space extension before deciding on his answer to 21. In a sense, White 22 also tries to make 16 look good.

White 30. While the game was in progress Hane was predicting that White would find it necessary to invade here. 'White can't win if he doesn't make use of his thickness up to 22. So sooner or later White will invade at 30. Well, I suppose he'll make a pincer at 32 first.' Hane was surprised to see Otake play 30 immediately. Grinning, he laid out the sequence in *Dia. 1*. 'If this variation is played, White's thickness on the bottom right will work effectively. The way for Black to avoid this is to play 1 at A, but that is submissive, so I think Black will probably follow the diagram.'



Dia. 1: just what White wants

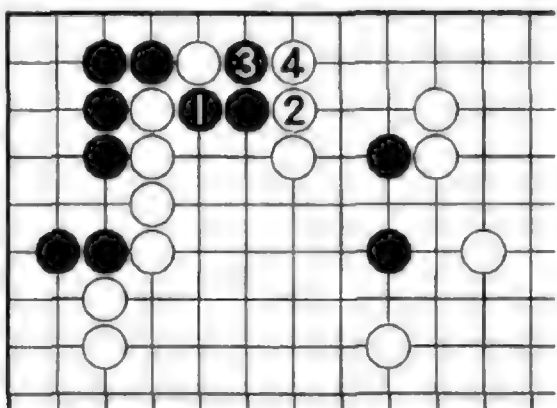
However, Kobayashi slid along the side at 31. Later he commented that he didn't like *Dia. 1*, since White's thickness works too well, so

he decided to play patiently. This patience is one of his strong points. [Just for the record, Ishida Yoshio commented that 31 was 'the only move'.]

Black 39 is a good, calm move. Hane: 'Black could also start reducing White's moyo, but Kobayashi is in no hurry. He forestalls a white contact play at B and patiently waits to see what White does.'

The Kobayashi style is also seen in the following exchange. White 42 is a thick move that sets up a sente hane at White 47. If Black plays 45 at 48, White will play 47, but Kobayashi doesn't like the idea of this. Instead, he goes for profit with 45 and 47, while also creating defects in White's shape, and trusts that he'll be able to rescue the centre group.

White 50 is a good move. If Black cuts at 1 in *Dia. 2*, White 2 and 4 work perfectly. This is bad for Black, so he plays a probe at 51 in the next figure.



Dia. 2: too good for White

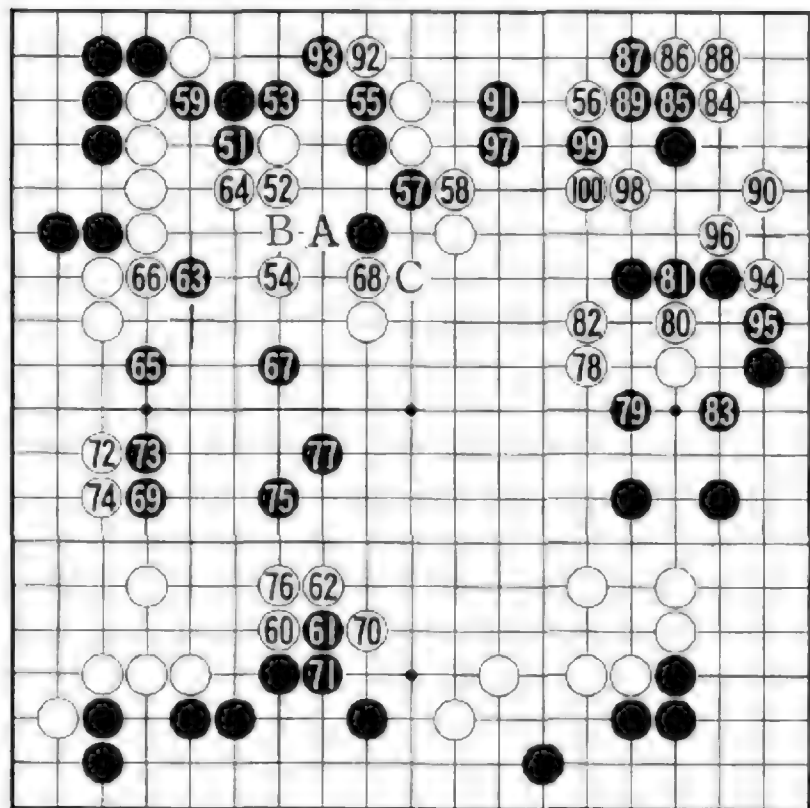
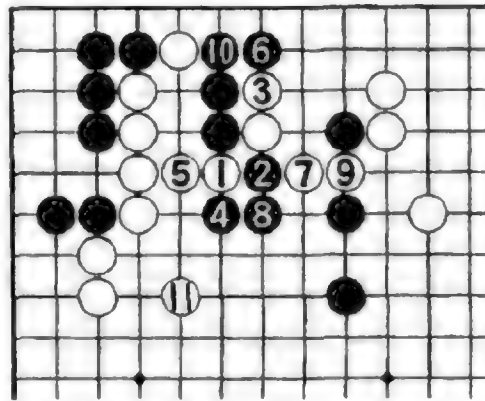


Figure 2 (51-100)

Figure 2 (51-100). Otake lets Kobayashi have it too easy.

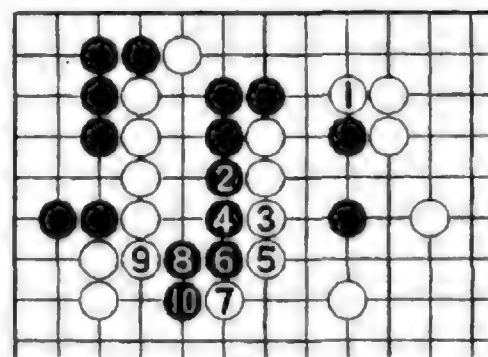
White 52. The sealed move: Kobayashi didn't get to seal one move during the series. This was not because he dislikes sealing (as some players do) but because Otake didn't give him a chance. Besides 52, a hane at 1 in

Dia. 3 is also possible. Black would cut at 2, so the continuation to 11 is likely. However, Hane commented that Black's atari at 4 forces White to make bad shape with 5, which would be reason enough for Otake to reject the variation.



Dia. 3: unaesthetic

Black 53 is the vital point. If White answers at 1 in *Dia. 4*, Black moves out with 2 to 10 and is in no danger of being captured.



Dia. 4: good for Black

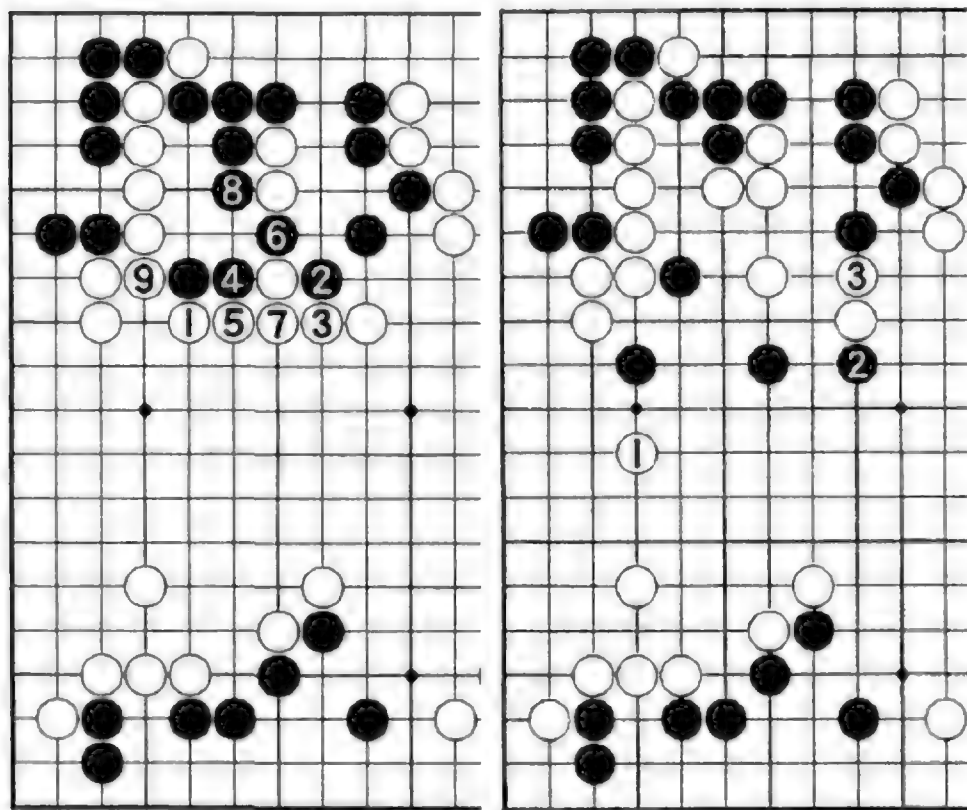
White 56. If at 59, Black exchanges A for White B, then moves out with C. Since White is weak at the top, he can't attack Black. That means that the continuation to 59 is natural. At first sight, Black seems to have profited, but Otake commented after the game that he was satisfied with blocking Black off from the centre with 54, then expanding his moyo with 60 after taking the big point of 56. He said he believed the game was even.

When Black peeps at 63, White answers aggressively at 64, but this is bad. Otake spent only one minute on this important move, but it deserved a little more thought. Considering that White has just expanded his moyo with 62, you'd expect him to attach at 1 in *Dia. 5*. Kobayashi gave the continuation to 8 after the game. As Ishida Yoshio put it, if this result is bad for White, that means that his position was already bad. In actual fact, he believed that it would have given a close game.

Otake regretted 68, commenting that he should have attacked at 1 in *Dia. 6*; if Black attached at 2, then defending at 3 would now be natural.

White 68 lets Black settle himself in a flash with 69 to 77. Black has build a comfortable

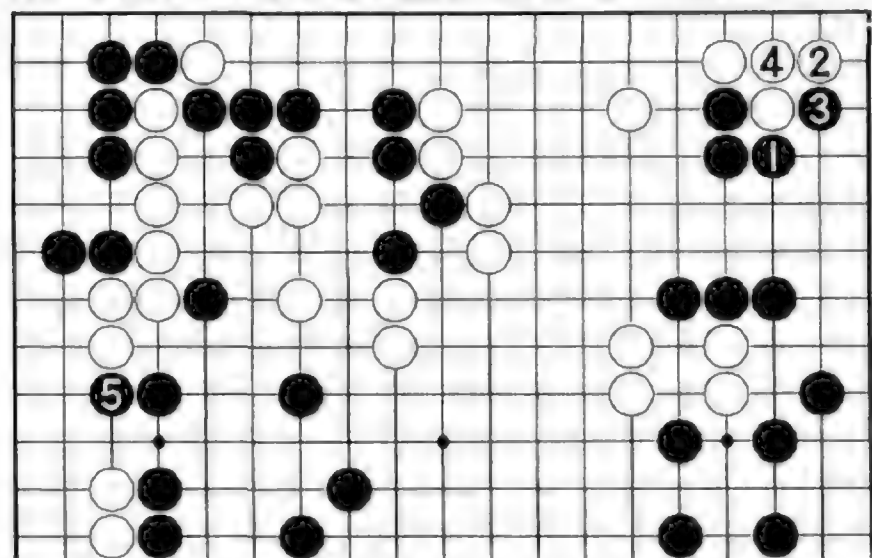
position inside White's moyo, so he has the lead. Ishida Yoshio commented that this result looked as if Black had played two moves in a row.



Dia. 5: a consistent strategy Dia. 6: natural flow

However, for once Kobayashi fails to wind up the game smoothly after going ahead. Black 87 is an overplay that lets White complicate the game again. Black should simply block at 1 in *Dia. 7*. After 4, he could switch to 5. Kobayashi: 'Of course I considered *Dia. 7*, but I was afraid of slacking off, so I yielded to the temptation to play 87.' Ironically, Kobayashi's fear of easing the pressure on his opponent helped Otake to get back into the game.

Black 91. Being able to occupy this vital point is presumably why Kobayashi chose to block at 87. However, the gain from 91 is outweighed by the drawback of giving White the excellent combination of 94 and 96. Note that instead of 95 connecting to the right of 80 would be safer but much too submissive.



Dia. 7: good enough to win

Figure 3 (101-123). A move to be proud of

After White 2, White not only has the option of cutting at A but also the possibility of attacking the whole group with a placement at

B. The position has become complicated.

Black 7. If omitted, White 7 would be severe. Black 7 at C would be a mistake: White would capture two stones with a throw-in at D.

White 8 is a move White has been aiming at for some time. If Black plays 11 at 1 in *Dia. 8*, he can capture the white stone, but White will force with 6, then attack the black group above with 8 and 10, placing it in considerable danger.

White 12. Kobayashi commented that he would have found White E more disagreeable. He was relieved at getting a chance to play 15.

Otake starts the ko with 20. This leads to the decisive fight of the game. Instead of 20, White could of course capture at F, letting Black descend at 20, but apparently this would give Black a small lead.

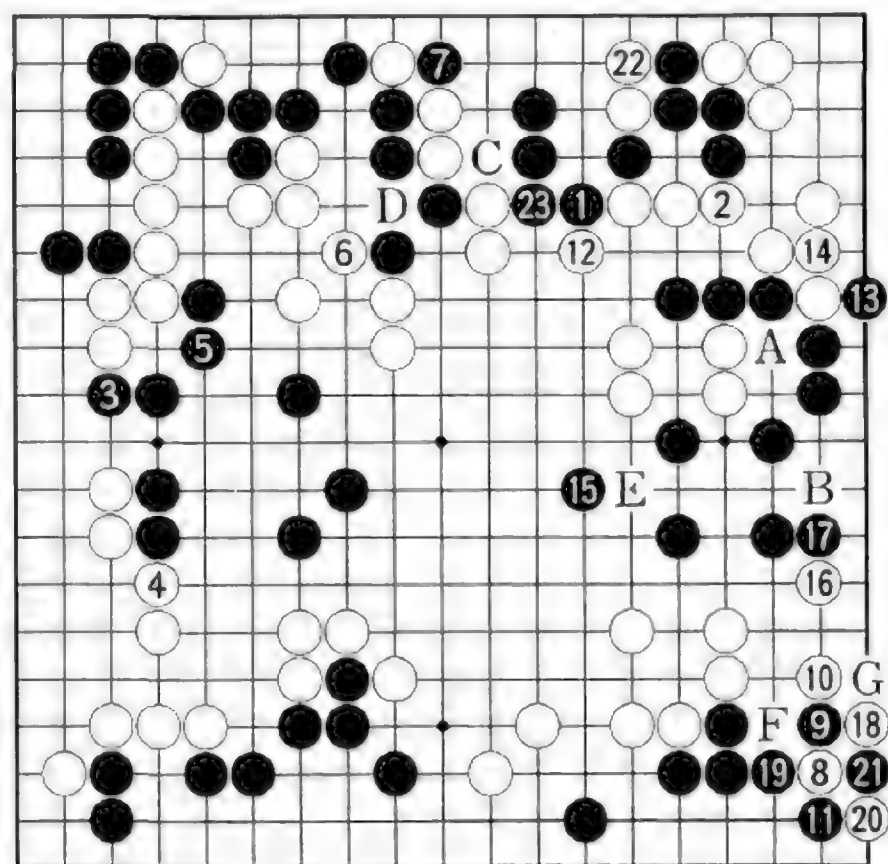
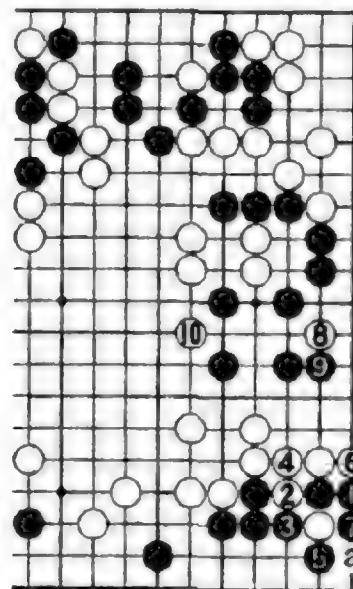
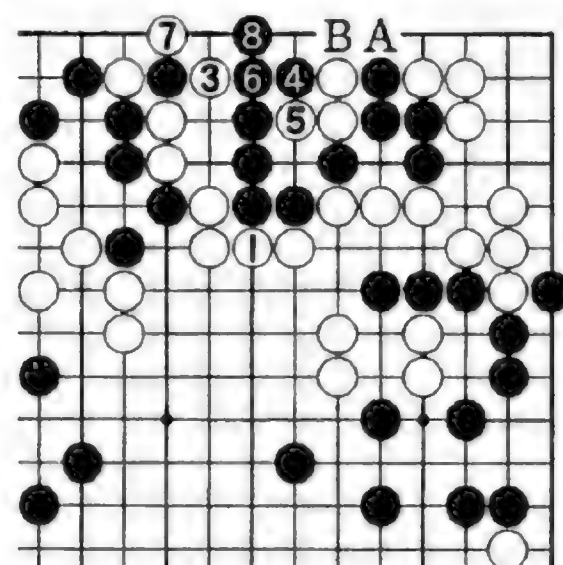


Figure 3 (101-123)



Dia. 8: a severe attack

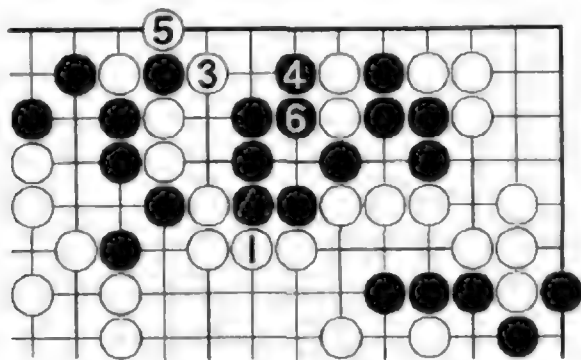


*Dia. 9: Kobayashi's
brilliancy*

At this point White seems to be doing well, but when he makes his ko threat at 22, Black

hits back with a superb counterpunch at 23. At first glance, this move may seem clumsy and stolid, but it is backed up by deep reading.

The reason why 23 is so good is shown in *Dia. 9*. If White answers at 1, Black will end the ko with G in the figure. If White then wants to try to kill the group, he has to play 3 to 7, but his attack is foiled by the brilliant move of 8; if next White A, Black throws in at B and lives (the oshi-tsubushi tesuji). (If White ataris one stone from the outside, Black plays B and gets a snapback.) Instead of 5 —



Dia. 10

Dia. 10. If White plays 5 here, Black secures two eyes with 6, making good use of the marked stone.

In retrospect, it's clear that White should have played a different ko threat instead of 22, but he would have had to see 23 coming.

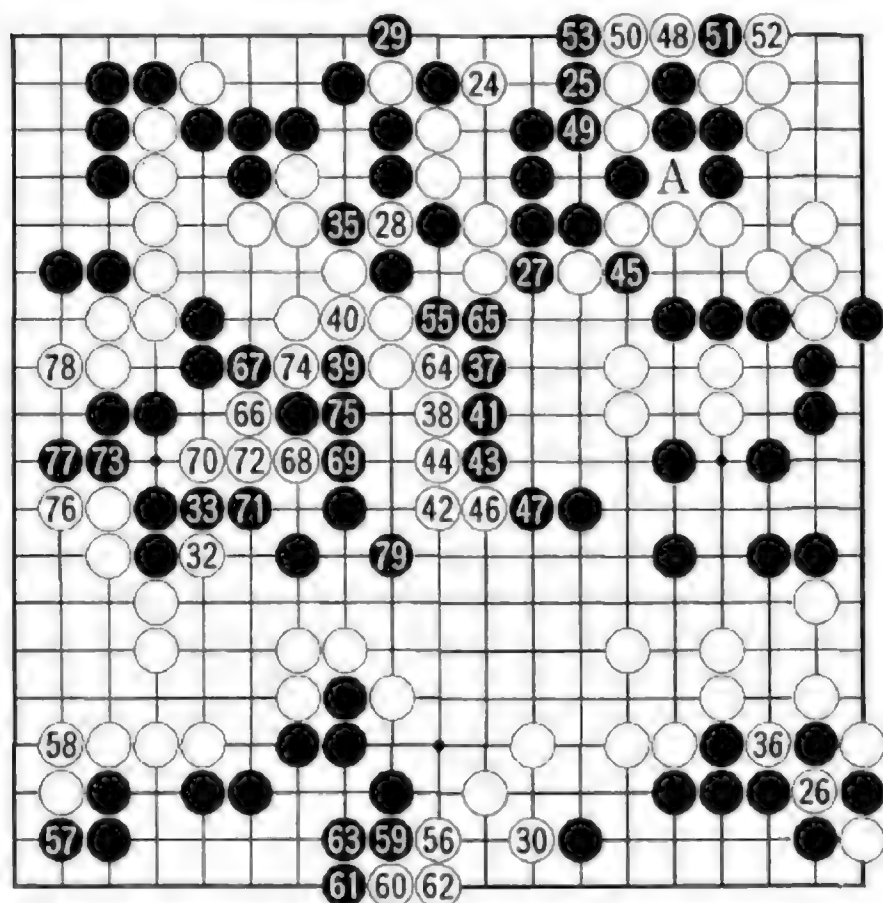


Figure 4 (124-179)

31, 34: ko; 54: connects

Figure 4 (124-179). Kobayashi runs away with the game and the series.

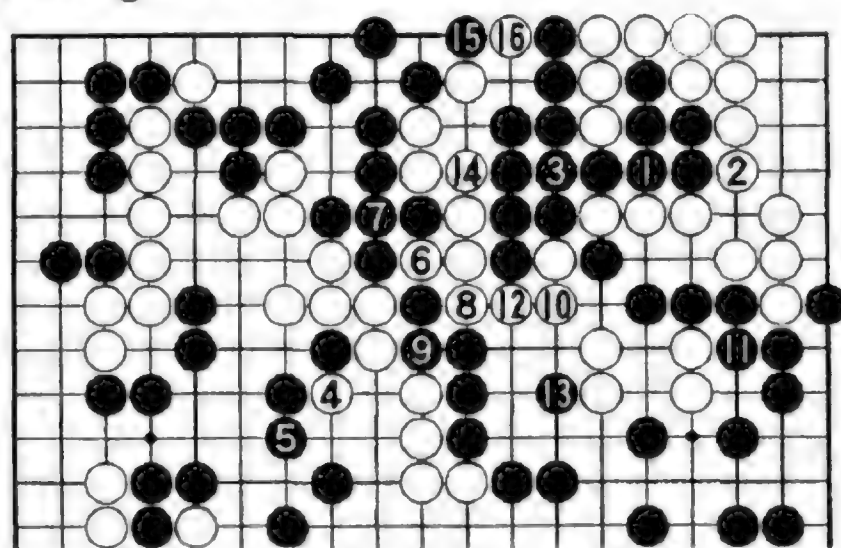
Kobayashi is satisfied with playing 27. White has to add a move at 30 before the ko becomes a matter of life and death.

Black 37 was very severe and Kobayashi looked full of confidence when he played it.

White has to move out awkwardly with 38. Then, with 45, Black cuts off White's centre stones, taking adequate compensation for the group he has given up.

This ends the fighting, so the endgame begins. After the 64-65 exchange, Otake began berating himself. 'Ah! What have I done? What have I done?' he groaned, looking up at the ceiling in despair. 'What a fool! Playing a suicidal move... Ah!'

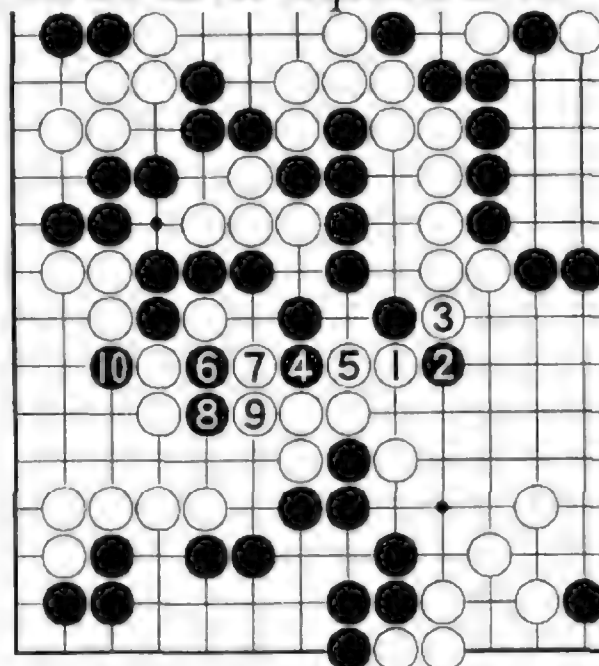
This exchange makes it possible for Black to connect at A. If Black does so without 65 on the board, the sequence in *Dia. 11* follows. Black is caught in a snapback, so he can't play 1. In the figure Otake has thrown away a lot of points. 'I'm no go player,' Otake kept repeating to himself. He was so upset that the players following the game on the TV monitor in the pressroom expected him to resign there and then. Instead, he attacked at 66 to set the scene for resignation.



Dia. 11: the sequence Otake lost

Kobayashi had already read out how to secure life for this group, so he took only two minutes on his reply.

Otake finally resigned on seeing Black 79. If White wants to continue his attack, he has to play at 1 in *Dia. 12*, but Black saves his group with the clever sequence to 10.



Dia. 12: Black can't be killed.



Reviewing the game that created the Honorary Kisei: Kobayashi, Iwata, Hane, Otake

'Congratulations,' said Otake to Kobayashi at the party held that evening to mark the completion of the series. 'Go for ten in a row next.' He raised a laugh from the company by adding: 'Someone should give me a medal. I've now created two Honorary Kiseis.' Otake was Shuko's opponent the fifth year he won the title.

When Kobayashi took the Kisei title from Cho Chikun, Otake made the prediction that Kobayashi was good for two years at the top. He is probably not the only one Kobayashi has surprised. Apart from the series against Cho, which he won 4-2, Kobayashi has only dropped one game in each title match, so his dominance of the top title is rivalling Shuko's. Moreover, he has beaten all his main rivals, so at this stage it is hard to see who is going to be able to dethrone him. As our commentaries have shown, Kobayashi has developed the patience to persevere in unfavourable positions, which in conjunction with his outstanding reading and ability to control the development of the game looks like giving him a permanent lock on the top title. For the foresee-

able future Japanese go is going to revolve around Kobayashi Koichi.

White resigns after Black 179.

Time taken. White: 7 hours 19 minutes.

Black: 7 hours 34 minutes.

(Adapted from the Yomiuri Newspaper)

Kobayashi's fifth successive win in Kisei title matches can be regarded as the peak of his career to date. Whatever happens after this, he has already secured a leading place in postwar Japanese go history. The magazine *Igo Club* took the occasion to make a statistical review of his career. Below are some of the figures they came up with. (All statistics are as of the end of the Kisei match.)

In his tally of titles won, Kobayashi, with 26, is in 6th place, behind Sakata (64), Otake (39), Kato (32), Cho (29), and Rin (27). Next is Ishida Yoshio (23). His win-loss record is 718-300, with two jigos, for a winning percentage of 70.5%. As mentioned in GW59 (page 56), he is the only top player to reach 70%.

Kobayashi's records against other top players are as follows:

- v. Cho Chikun: 35–28
- v. Kato: 31–39
- v. Takemiya: 26–21
- v. Rin Kaiho: 20–20
- v. Otake: 21–13
- v. Cho Hun-hyun: 1–5
- v. Chinese players: 20–2.

Kisei Prize Money

1st prize: ¥30,000,000

2nd prize: ¥6,000,000

Match fee. Title holder: ¥8,000,000

Challenger: ¥5,000,000

Prize for winning playoff to decide the challenger: ¥2,900,000.

Perhaps the biggest difference from chess tournaments is the handsome match fee a player earns regardless of the result. Kobayashi picked up a total of ¥38,000,000 (close to \$250,000) for defending his title, but even if

he'd lost the title match he would still have walked away with ¥14,000,000. According to our calculations, Otake won a total of ¥16,846,000, including his game fees and prizes in the 9-dan section in the first stage and in the second stage.

Kisei Title Winners

1 (1977). Fujisawa Shuko (defeated Hashimoto Utau 4–1).

2 (1978). Shuko (d. Kato 4–3).

3 (1979). Shuko (d. Ishida Yoshio 4–1)

4 (1980). Shuko (d. Rin Kaiho 4–1)

5 (1981). Shuko (d. Otake 4–0)

6 (1982). Shuko (d. Rin 4,1963)

7 (1983). Cho Chikun (d. Shuko 4–3)

8 (1984). Cho (d. Rin 4–2)

9 (1985). Cho (d. Takemiya 4–3)

10 (1986). Kobayashi Koichi (d. Cho 4–2)

11 (1987). Kobayashi (d. Takemiya 4–1)

12 (1988). Kobayashi (d. Kato 4–1)

13 (1989). Kobayashi (d. Takemiya 4–1)

14 (1990). Kobayashi (d. Otake 4–1)

MONSTER GO

by John Fairbairn

I have seen a reference to a monster variety of go played by putting four normal 19x19 boards together in a square. This supposedly enjoyed some popularity in the time of Honinbo Shusaku, that is, around 1850.

But there have been only rare attempts to enlarge the go board itself. The first ever game played by professionals on a 21x21 board was sponsored by the newspaper *Jiji Shimpō* in 1915. The next was not until 1976 when the Salon de Go sponsored a game between Rin Kaiho and Hashimoto Shoji in Osaka.

I do not know what inspired the first game, which is presented here, although White was Tsuchiya Shugen (1854–1917), who was known as a frivolous character. He enjoyed the distinction of being Honinbo twice, first in 1887, then again, when Shuei died, in 1907, but he always seems to have regarded himself only as a caretaker Honinbo. He was happy to remain 4-dan even though Shuei thought he was at

least 6-dan in strength. When others remonstrated with him over the loss of face his lack of ambition meant for the Honinbo house, he responded by promoting himself to 6-dan just for a day.

His opponent, Miyasaka Shinji (1888–1949), was a pupil of the Honinbo family. He eventually reached 6-dan and spent much of his later life teaching in Manchuria.

Comments were provided on the game by Honinbo Shusai. You need only make a paper board to play the game over: the number of stones in an ordinary set will suffice.

Black: Miyasaka Shinji 3-dan

White: Tsuchiya Shugen 4-dan

Played on 9–11 March 1915

Handicap: none; komi: none

The impression the two players had as they sat down at the board for the first time was

that it was too wide, but this feeling gradually waned as the game progressed. They also felt that josekis broke down on the big board, with three-point extensions having to be stretched to four-point extensions, for example. The relationship between the four corners and the side star points changed dramatically.

They noted also that the relationship between the fourth and fifth lines was qualitatively similar in this size of board as it was with 19x19 (the centre encompassed by white stones on the fifth line comprises 121 points against 216 on the sides and corners surrounded by black stones on the fourth line; with a 19x19 board the difference is 81 to 192). But the more crucial relationship between the third and fourth lines changes. On a 19x19 board there is a bias in favour of the third line (edge 128 points to centre 121 points), which is reversed in the case of a 21x21 board (edge 152 points to centre 169 points).

The bigger centre means also that it is easier for groups to run away and more moves are required to surround fleeing groups in the centre, they said. The onus shifts heavily onto the chasing side.

Honinbo Shusai agreed with most of the players' overall impressions but reserved judgment on whether josekis do break down on the bigger board. While he saw points of interest in the bigger game, he felt its spread would be handicapped by the economics of playing time and expense for bigger boards.

His comments on the current game follow.

Figure 1 (1-22)

The size of the board militates against taking a low posture, and so White plays high with 2, 4 and 6. This fuseki strategy could equally well be applied in an ordinary game, although the fundamental approach is different.

White 20. White normally blocks at 21; then he can follow the joseki of Black 'a', White 'b', Black 'c'. White 20 is a special ploy.

Figure 2 (23-77)

Black 27 is not good. He should take the ko, and if White connects at 'a', he can push along at 35. By pressing at 27 Black ends up cut in two with White 28 and has an inferior position.

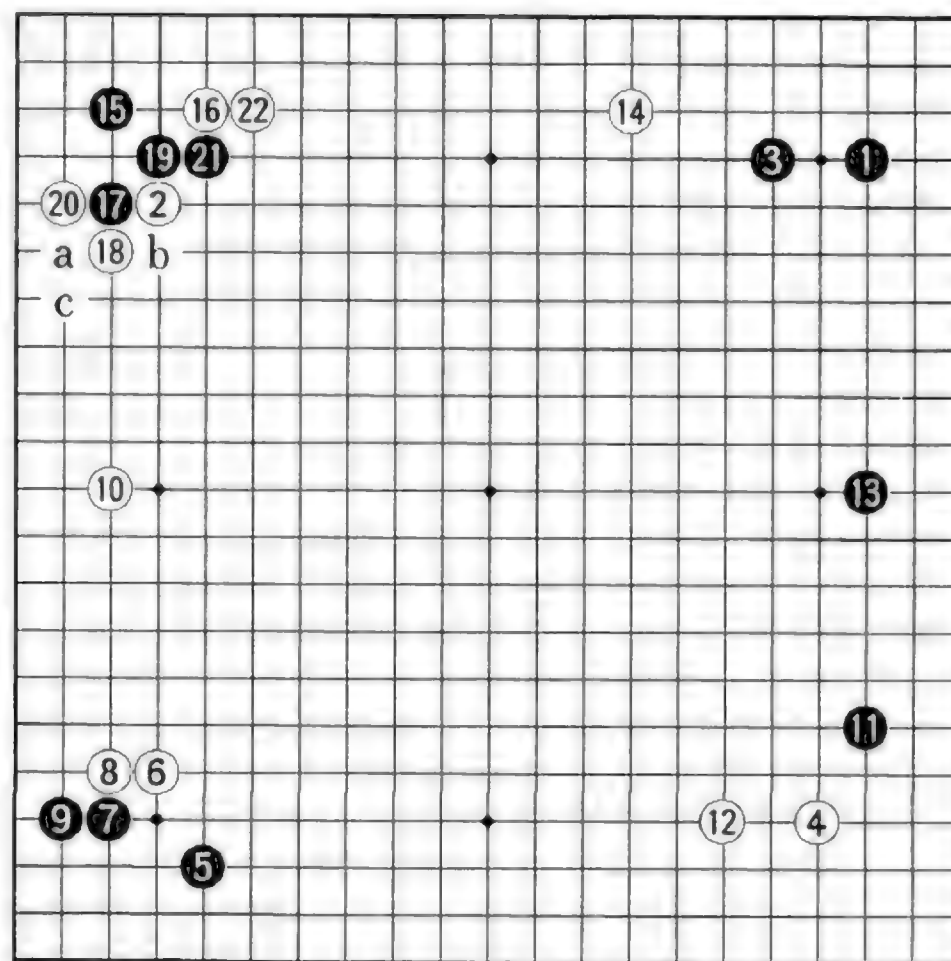


Figure 1 (1-22)

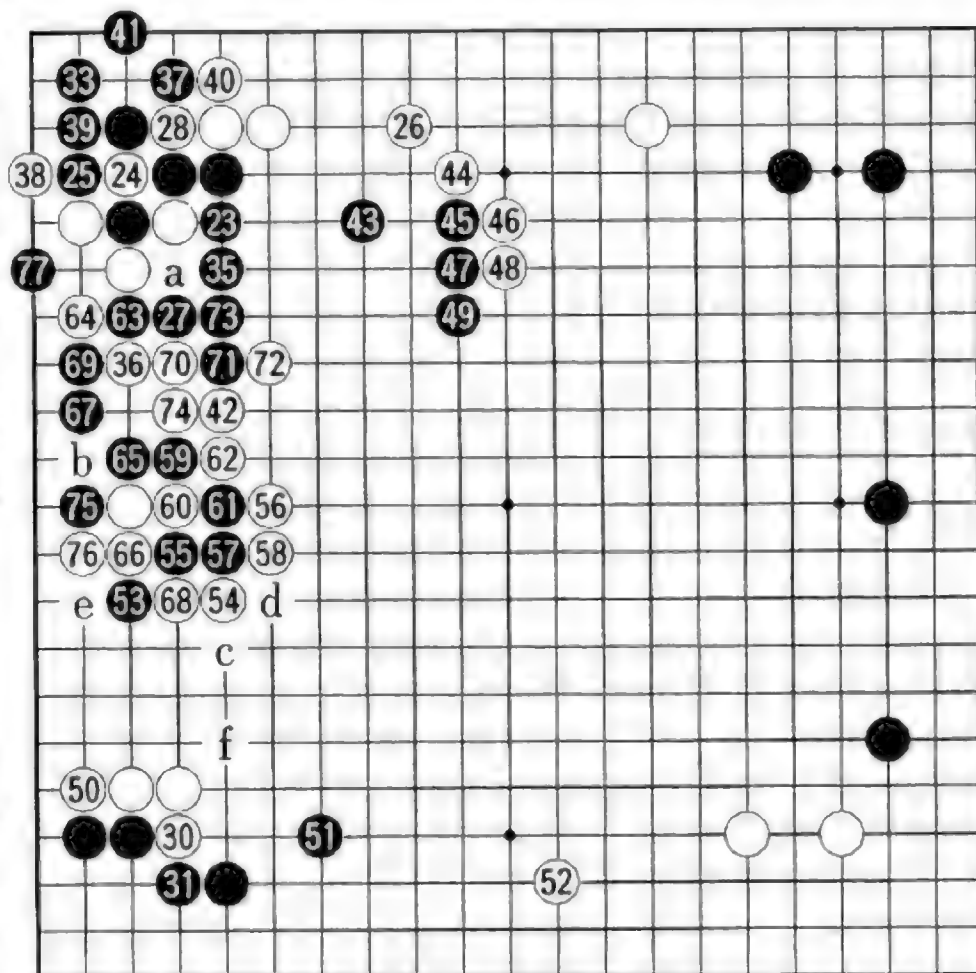


Figure 2 (23-77)

29, 32: take ko; 34: fills ko

Black 67 is bad. Because of this, White can take three stones and make a favourable trade. He gets a thick territory and excellent prospects. Black has fallen behind. Therefore, Black should first connect at 68. Then, if White hanes at 'b', Black plays 'c', White 'd', Black 'e', and Black can next press at 'f'. If White does not hane at 'b' but at 'e' instead, Black hanes at

'c' and the result is that Black now has the descent to 'b' in reserve. White therefore has no option but to respond passively. Anyway, this is much better for Black than the actual game.

Figure 3 (78-163)

White 154 is better played at 'a'. Then if Black caps at 'b', White attaches at 'c', Black extends to 'd' and White pushes at 'e'. If Black now plays at 'f', White 156, Black 157, White 'g' follow and White can look forward to a not inconsiderable territory in the centre.

White 162 is rather small in the context of the overall game. He should block Black at 'g' and then White would still be ahead. Once Black pokes his head out at 163, White loses all his centre territory, and the game becomes unclear and extremely close.

335 moves, Black wins by 2 points (no komi)

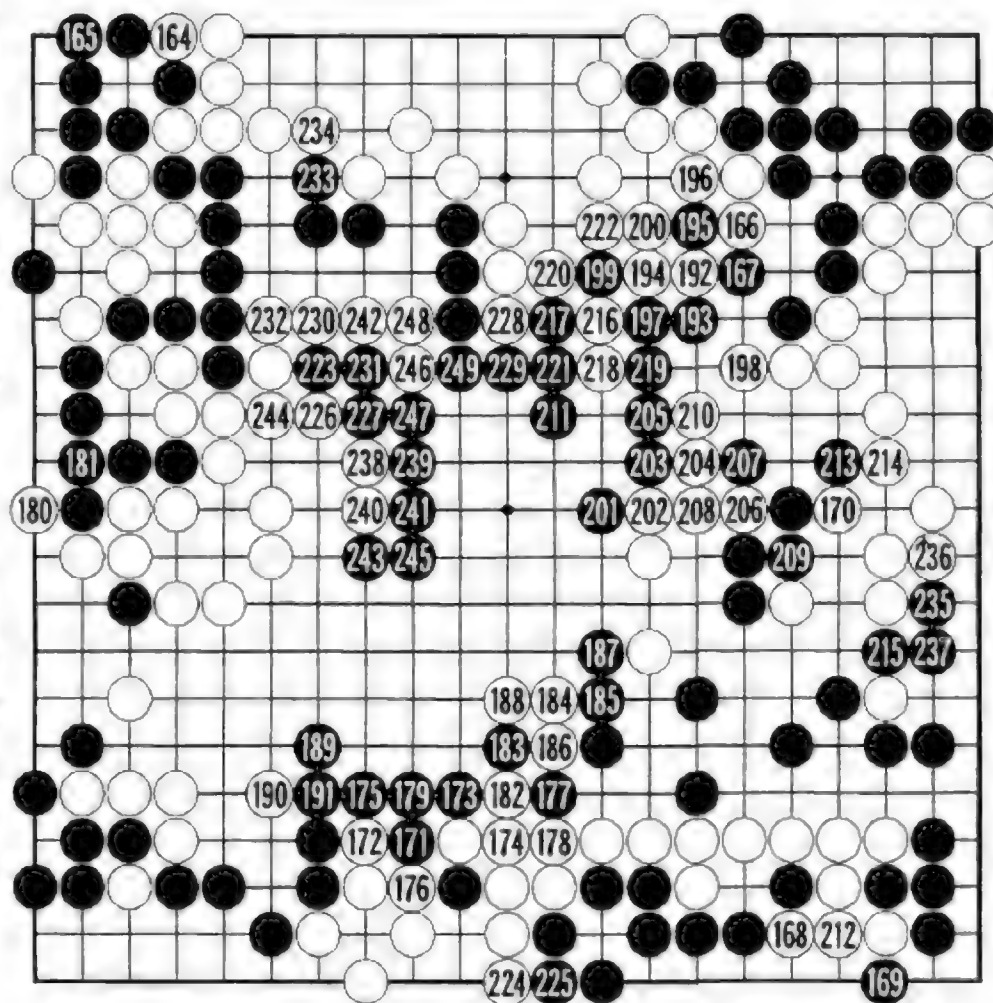


Figure 4 (164-249)

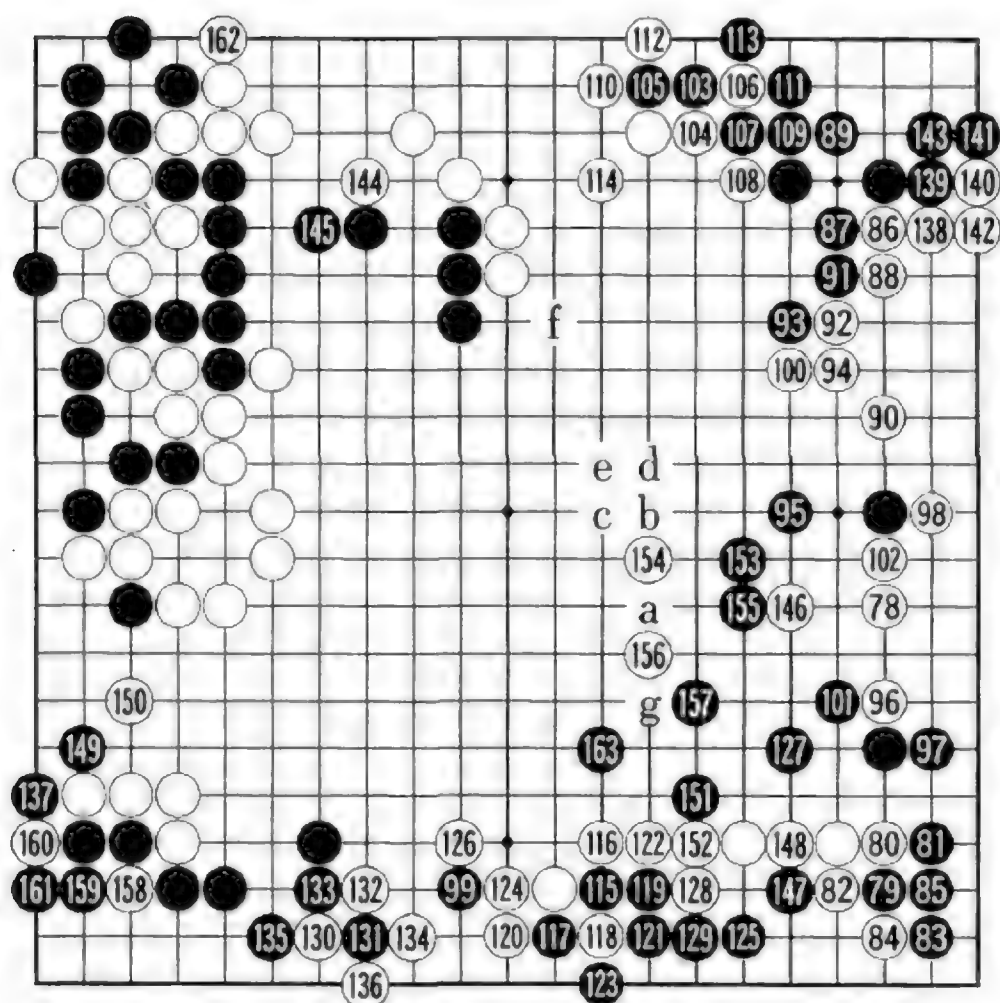


Figure 3 (78-163)

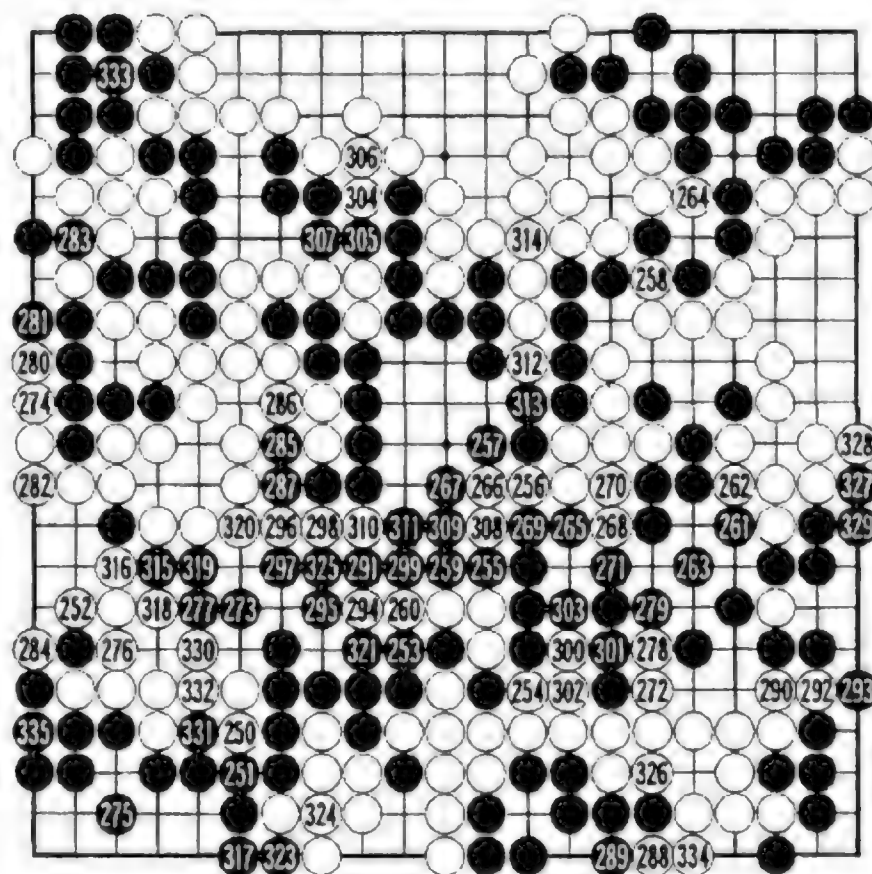


Figure 5 (250-335)
332 at 177 (left of 254)

Go World News

(Continued from page 7.)

Tsao to Challenge Nie

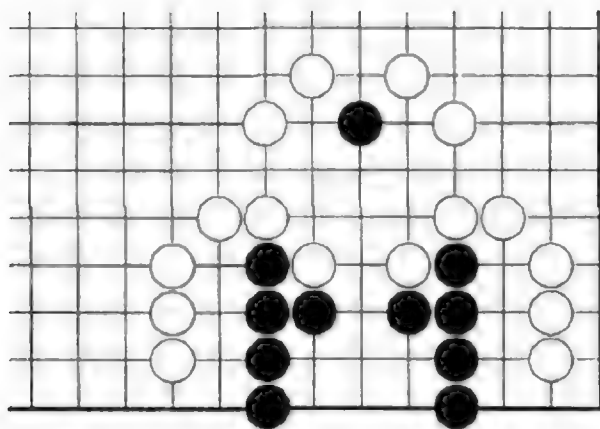
The 1990 league in the New Physical Education Cup ended in a 6-1 tie between Tsao Dayuan 9-dan and Qian Yuping 9-dan. Tsao defeated Qian in a playoff, a lightning

game, according to the Chinese practice, and so earned the right to challenge the titleholder, Nie Weiping. The best-of-five match is scheduled to start at the end of the year.

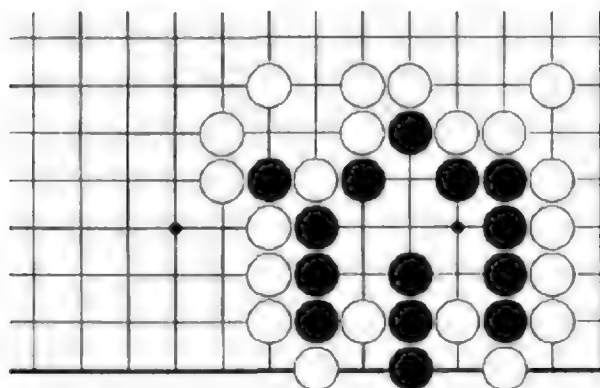
Yu Bin and Chen Xinlin retained their places in the league, while Ma, Jiang, Liu and Zhang Wendong dropped out.

Kada's Life and Death Masterpieces

Kada 9-dan



1. White to play. What happens?



2. White to play. What happens?



Kada 9-dan

Kada Katsuji 9-dan is the leading composer of life and death problems at the Nihon Ki-in. Rather than spinning out variations ad infinitum on the standard problems, which is how a lot of problem composers fill their quotas, he is noted for the originality and ingenuity of the problems he creates. The drawback is that they are sometimes quite difficult to work out, though the solutions are always elegant and convincing. Here we present two problems featuring symmetrical or nearly symmetrical shapes. The question is how far will the proverb 'play at the centre of a symmetrical

shape' take you towards the solution.

These problems are taken from *Kido*, a magazine that caters mainly to dan-level players. Of the 1,123 readers submitting solutions, only 16% got the first problem right, so don't be discouraged if you can't get it. The score on the second problem was a healthier 58%.

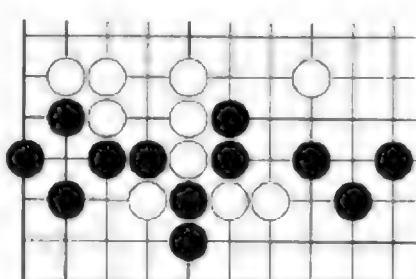
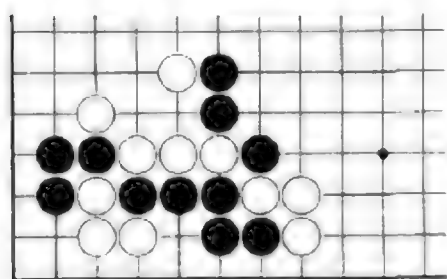
Even if you find these problems beyond your strength, we think that you will enjoy the ingenuity of the solutions.

Answers on page 51.

Four Tesuji Problems

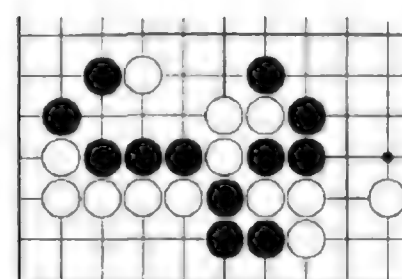
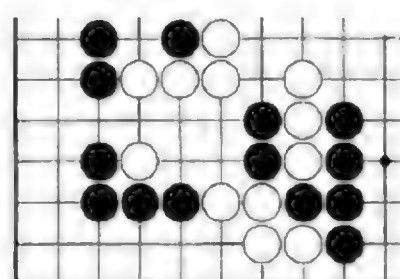
Here are some simpler problems that kyu-level players should be able to solve, provided they are prepared to put their minds to it. In

each case, the solution is simple once you find the first move. It is Black's move in each case.



1. Black can link up all his stones.

2. Black can link up all his stones.



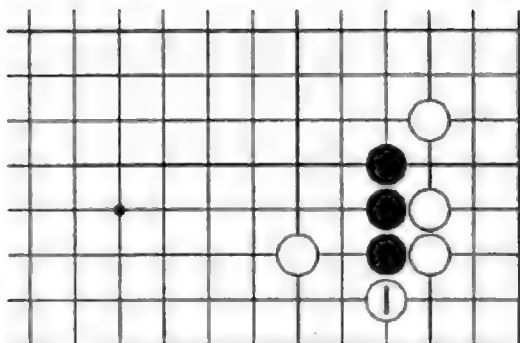
3. One move will save Black's two stones — and kill White.

4. How can Black rescue his three cut-off stones on the edge?

Answers on page 52.

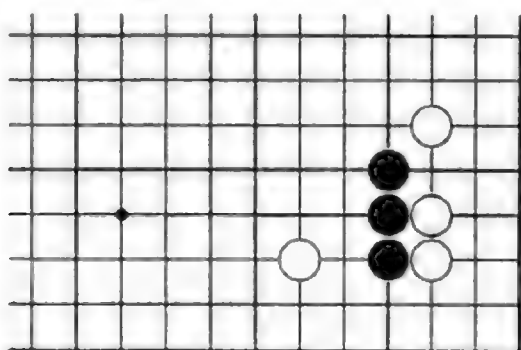
36 Tesuji Patterns

Sakata Eio, Hon. Honinbo



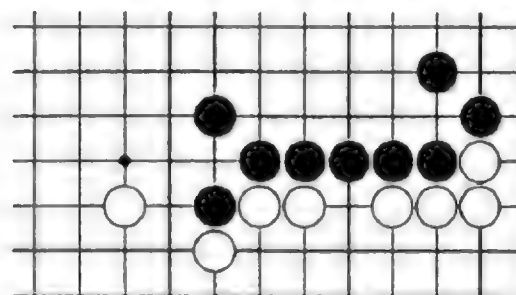
Pattern 28: Black to play

White's hane at 1 is reckless, to put it mildly, but if Black makes the wrong answer he will fail to punish White for his mistake. It's a question of timing.



Pattern 29: White to play

What is the correct move for White instead of the hane in Pattern 28?



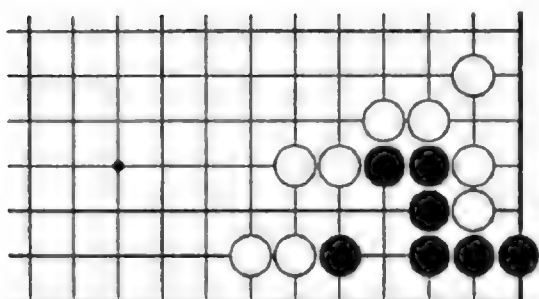
Pattern 30: Black to play

Black has a tesuji to stop White from linking up his group to the outside.

Answers on page 53.

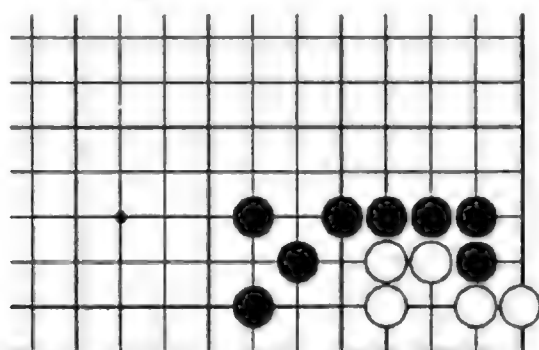
36 Life and Death Patterns

Kato Masao, Oza



Pattern 28: White to play and get a ko

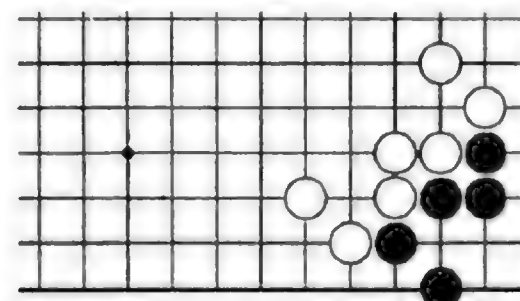
There's only one way to stop Black from making two eyes.



Pattern 29: Black to play and get a ko

Should Black attack from the inside or from the outside? Or from in-between?

Answers on page 54.



Pattern 30: White to play and get a ko

This shape comes up all the time in actual play, so the answer is worth memorizing if you don't know it already.

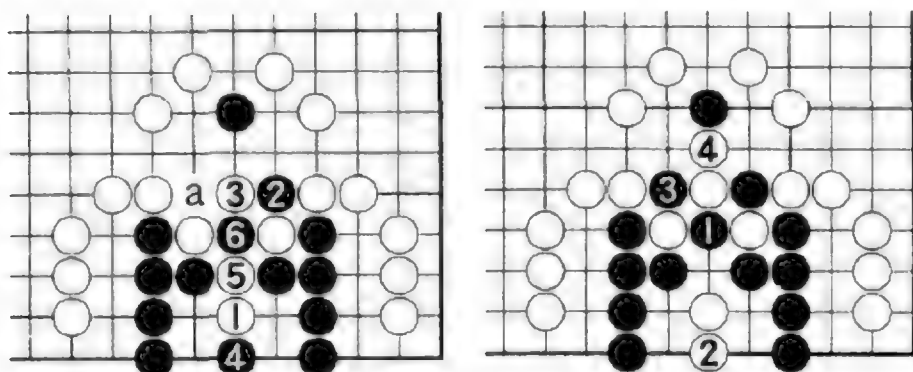
Kada's Life and Death Masterpieces: Answers

Answer to Problem 1: ko

Dia. 1. White 1, following the proverb, is obviously the only move: anywhere else and Black lives by playing at 1 himself. The problem is the continuation.

Black 2 ('a' is the same thing) is a good answer, but White has a clever continuation at 3. If White were to connect at 6 instead, Black 5 would be sente, threatening 'a', so Black would live: White 3, Black 4.

Next, Black 4 is the vital point; a ko follows after White 5 and Black 6. This is the best answer. Instead of 4 –

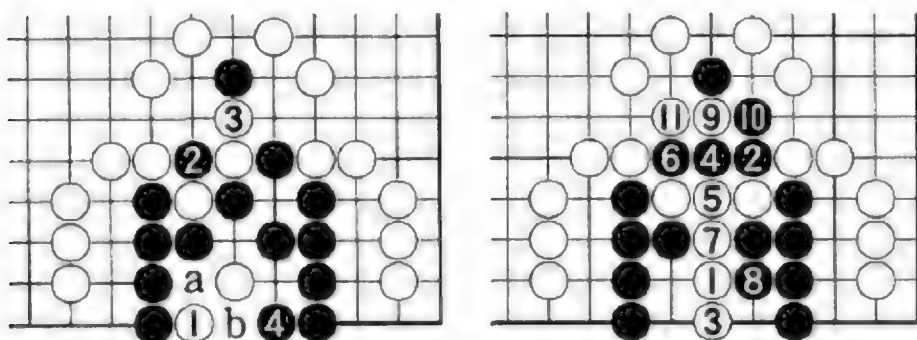


Dia. 1: correct

Dia. 2: wrong for Black

Dia. 2. If Black captures at 1, White takes the vital point with 2. The shape here becomes a 'rabbity six' (see GW58, page 57), so Black is dead. Neither 1 nor 3 secures an eye on the outside.

Dia. 3. If White misses the vital point, playing at 1 here, Black 4 secures a seki. If next White 'a', Black 'b', and vice versa. If Black plays 4 at 'a', White 4 gives a ko.

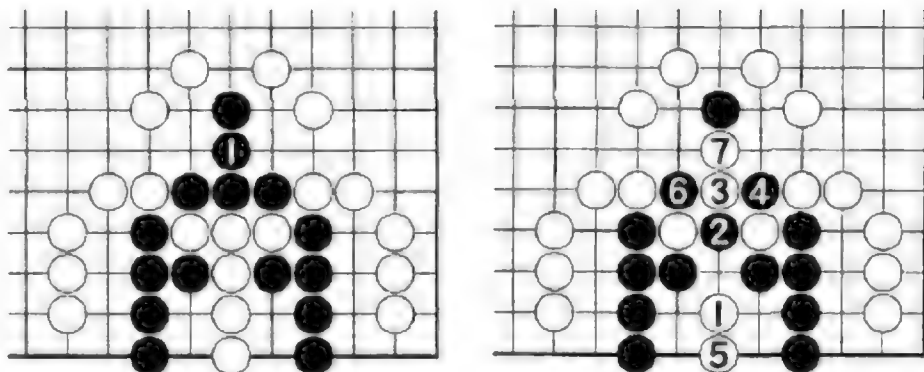


Dia. 3: wrong for White

Dia. 4: not as wide

Dia. 4. If White answers Black 2 with 3, Black 4 is a calm counter (if 4 at 6, White kills Black with 4). If White connects at 5, a semeai follows after 6 and 8. However, White has the tesuji of 9 for reducing Black's liberties, so he wins the fight by one move. That might seem to indicate that 3 here is better than 3 in Dia. 1, but actually Black 8 is wrong. Instead –

Dia. 5. All Black has to do is to increase his liberties with 1. This puts him one move ahead in the fight.



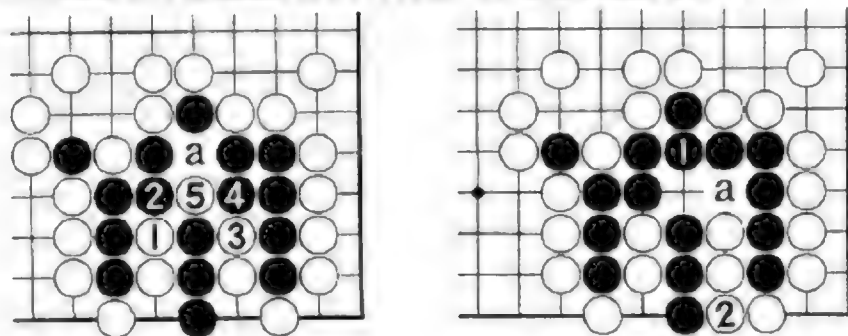
Dia. 5: Black wins

Dia. 6: a common mistake

Dia. 6. 80% of respondents gave this variation, but as we have seen it is not the strongest counter for Black. The temptation to play 2 is natural if you know the proverb, but the story is not so simple.

Answer to Problem 2

Dia. 1. First, White leads Black into shortage of liberties with 1 and 3, then polishes him off with the snapback of 5. When you put it like this, it sounds like a simple problem, but actually various interesting tesujis lie concealed in Black's attack and White's defence. We will explain them in turn. First, however, note that playing White 3 at 'a' would let Black live with 5. Instead of 4 –



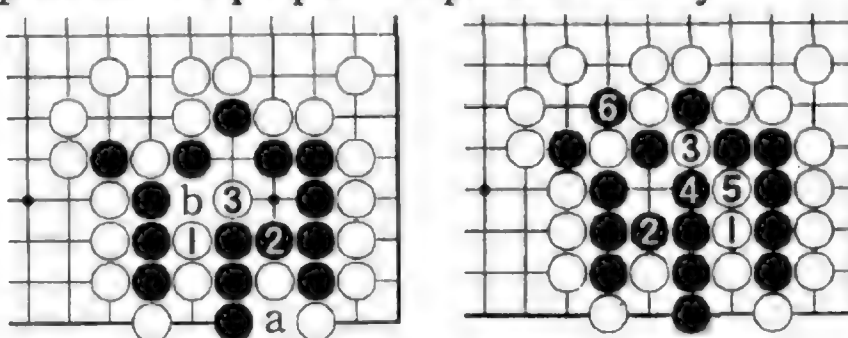
Dia. 1: correct

Dia. 2: dead

Dia. 2. If Black connects at 1, White calmly backs up to 2. Owing to his shortage of liberties, Black can't atari at 'a'.

Dia. 3. Even if Black makes certain of an eye to the right by playing 2, he is once again trapped in shortage of liberties when White hanes at 3. If Black 2 at 3, White answers at 2, making miai of 'a' and 'b', so Black dies.

The success rate for this problem was much higher than for Problem 1, but even in this problem we prepared a pitfall. Namely –



Dia. 3: dead

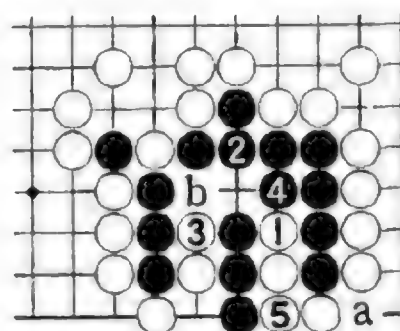
Dia. 4: the pitfall

Dia. 4. Pushing up at 1 first is a mistake in timing that leads to failure. Black 2 is a good answer; if White 3, Black lives with 4 and 6. Even if White switches 3 to a hane at 4, Black 3 sets up an oi-otoshi, so Black lives. White has to follow the timing of Dia. 2.

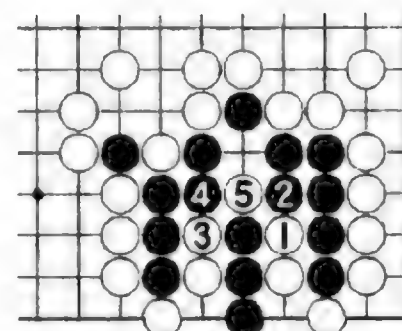
Dia. 5. If Black answers 1 at 2, he's in trouble. After 3 and 4, connecting at 5 is an exquisite move. Even if Black now captures four stones with 'a', White plays 'b', so Black can't get two eyes.

Dia. 6. The atari of Black 2 is just what White is hoping for. With the 3-5 combination, the sequence reverts to Dia. 1.

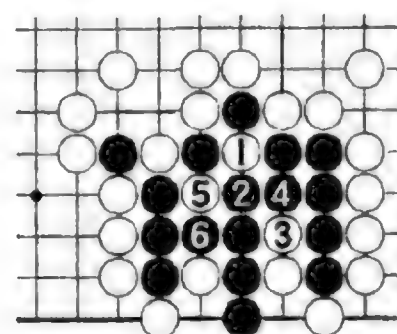
Dia. 7. Black's shape is almost symmetrical, so White might be tempted to follow the proverb and play at 1. In fact, many readers made this mistake. However, Black easily lives with 2 on. He could also live by playing 2 at 3. Note that playing White 1 at 2 also fails when Black connects at 1.



Dia. 5: dead



Dia. 6: dead



Dia. 7: alive

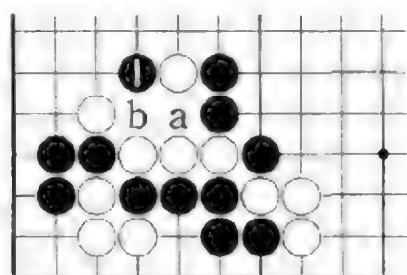
With so few points to choose from, this might look like an easy problem, but the smaller the opponent's eye space the more important timing becomes.

(Kido, Dec. 1988, Feb. 1989.)

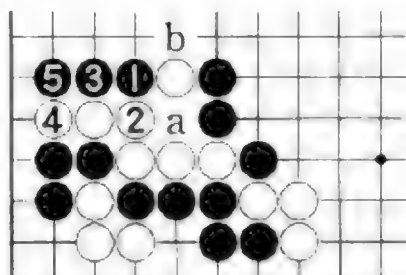
Four Tesuji Problems: Answers

Answer to Problem 1

Dia. 1. The black stones on the edge have only three liberties, so Black has no time to waste. If Black plays 'a', White escapes with 'b' and vice versa. The only move left is Black 1.



Dia. 1: correct

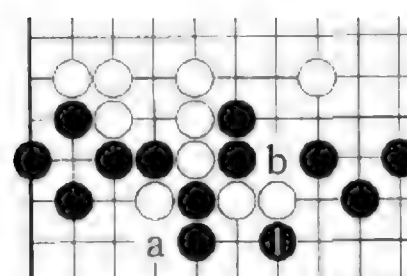


Dia. 2: no escape

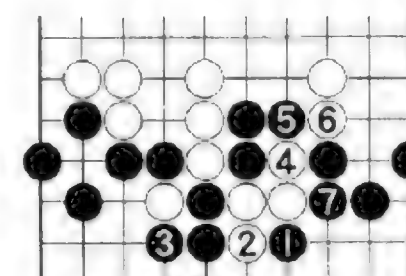
Dia. 2. If White 2, Black keeps him down to two liberties with 3: White can't escape in this direction. If White 2 at 'a', Black ataris at 'b'.

Answer to Problem 2

Dia. 1. Black has to find a move that will counter the two threats of White 'a' and White 'b'. The answer is Black 1.



Dia. 1: correct

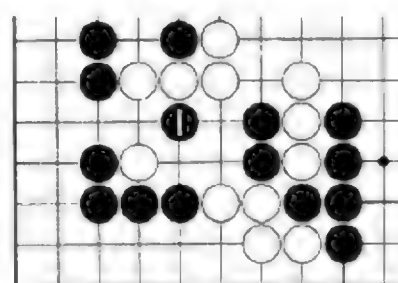


Dia. 2: Black wins

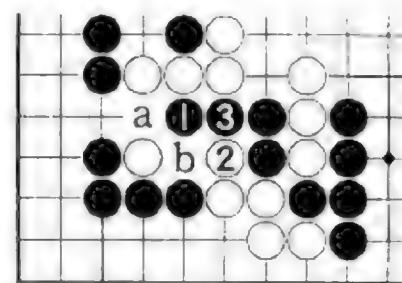
Dia. 2. If White 2, Black backs up at 3. The virtue of 1 is that it reduces White's liberties, so cutting at 4 is too slow. If White 2 at 3, Black plays 2.

Answer to Problem 3

Dia. 1. Black 1 links up the two black stones and captures the four white stones.



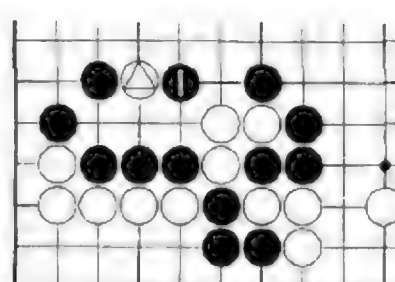
Dia. 1: correct



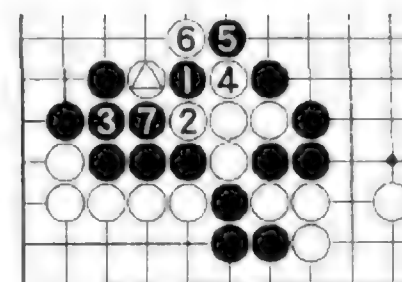
Dia. 2: connected

Dia. 2. Resisting with White 2 is futile: after 3, 'a' and 'b' are miai for Black.

Answer to Problem 4



Dia. 1: correct



Dia. 2: a ladder

Dia. 1. The marked white stone attacks at

the weak point of the three black stones, but White is short of liberties himself, so Black can counterattack with 1.

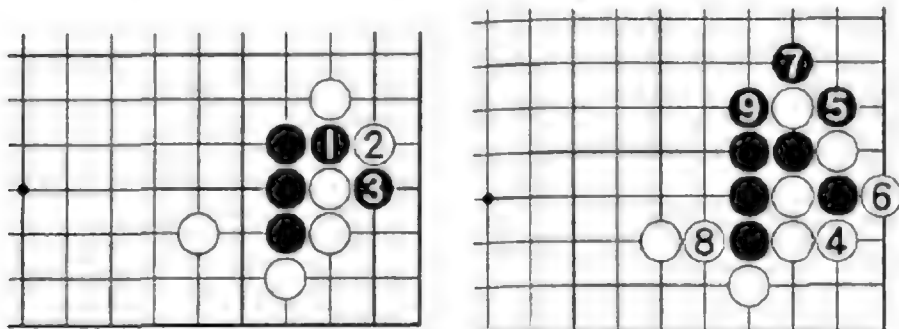
Dia. 2. If White 2, Black calmly connects at 3. If White tries to extricate himself with 4, Black gets a ladder.

(Let's Go, Jan., Feb. 1985)

36 Tesuji Patterns: Answers

Answer to Problem 28

Dia. 1. Pushing through at 1, then cutting on the inside at 3, is the correct answer. When White made the hane on the second line, he created three cutting points in his shape: there is now no way he can defend all of them.

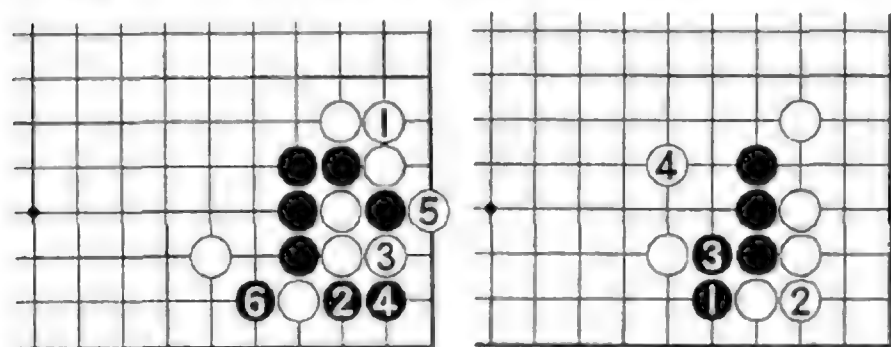


Dia. 1: correct

Dia. 2: good for Black

Dia. 2. If White captures at 4, Black gets a ladder with 5 and 7. You might think that White can be satisfied with linking up with 8, but compared to the original shape the pon-nuki makes Black very strong and immune to attack.

Dia. 3. If White connects on the outside, he gets a worse result after 2 to 6. In this result White has gained nothing: his attack has fizzled out. It should be obvious why White has to capture on the inside.



Dia. 3: bad for White

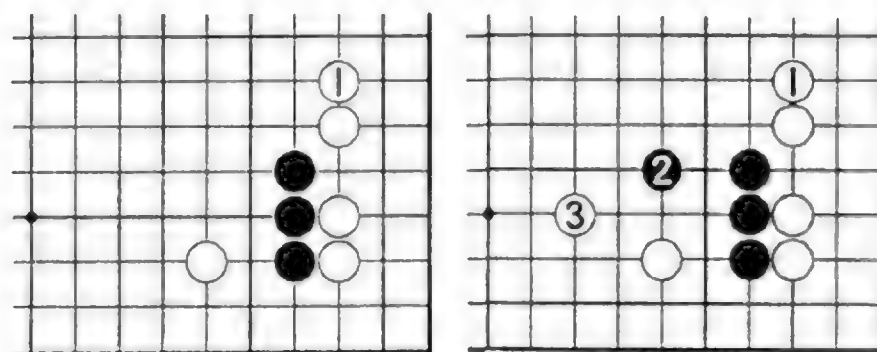
Dia. 4: terrible for Black

Dia. 4. Usually blocking is the automatic response to a hane, but here it is just what White wants. Black has to defend at 3, so White gets an attack going with 4. His unreasonable move has become very reasonable. This result is an abject failure for Black.

Answer to Problem 29

Dia. 1. Reinforcing with White 1 is the best

move. It may appear a little slow, but its virtue is that it strengthens White without giving Black any help in making shape. Moreover, White now threatens to launch a severe attack on Black.

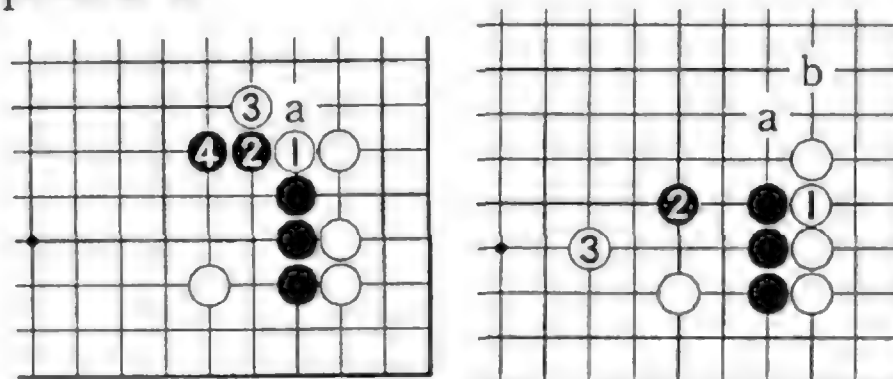


Dia. 1: the proper move

Dia. 2: on the defensive

Dia. 2. When White plays 1, Black can't hope to attack White, so he has to go on the defensive. Jumping to 2 is about the best that he can do, but then White continues his attack with 3. White has the initiative.

Dia. 3. A lot of players push up at 1, but though this may appear severe it actually helps Black more than White. He makes shape with 2 and 4, while White is left with a cutting point at 'a'.



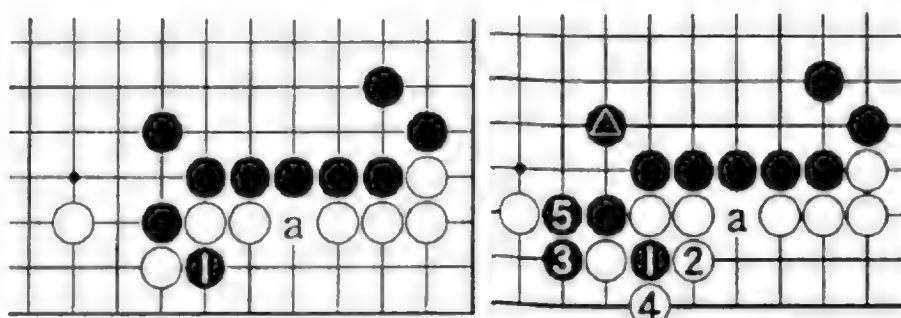
Dia. 3: bad for White

Dia. 4: too slow

Dia. 4. White 1 is a very thick move, but it's a bit on the slow side. After moving out with 2, Black now has scope to play moves like 'a' and 'b' in the future. In other words, White 1 is inefficient.

Answer to Problem 30

Dia. 1. Starting with a cut at 1 works best. Simply making a cut without any preparatory moves actually makes it hardest for White to find an adequate answer. The point is that this is superior to starting by pushing down at Black 'a'.

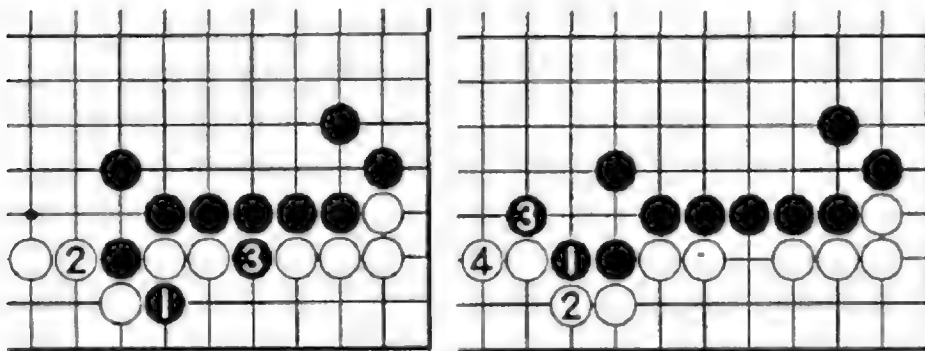


Dia. 1: the simple cut

Dia. 2: good shape

Dia. 2. White has no choice but to capture with 2, so Black cuts off a stone with 3 and 5. Note how the marked stone makes good shape; also note that pushing down at Black 'a' would now have become a superfluous move.

Dia. 3. White can't atari at 2, as 3 gives him a much worse result than in *Dia. 2*.



Dia. 3: wrong for White

Dia. 4: very bad

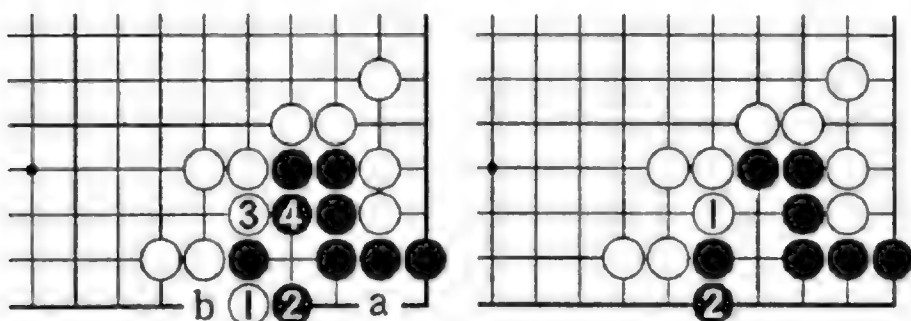
Dia. 4. Running into a white stone with 1 is very bad style. If 3 next, White just increases his territory even more, but Black gains no compensating thickness in the centre.

(*Let's Go*, October 1983)

36 Life and Death Patterns Answers

Answer to Problem 28

Dia. 1. White 1 is the vital point. Black 2 is the best answer, but White 3 next forces Black to play a ko. If instead Black connects, a white placement at 'a' will kill him. Note that once the ko fight gets under way White will have time to connect at 'b'; at that point, Black will play 'a', and the ko fight will continue.



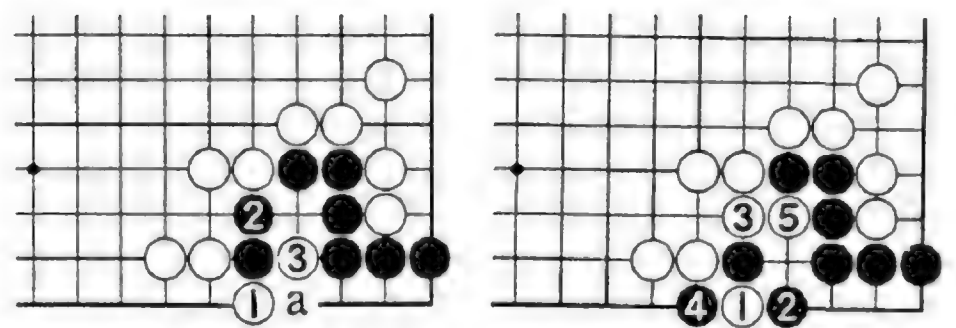
Dia. 1: ko

Dia. 2: Black lives

Dia. 2. White 1 is a mistake: descending at 2 encloses four spaces in a row, which ensures two eyes. White 1 is the secondary vital point: the primary vital point is 2.

Dia. 3. Black 'a' is the only answer to White's hane. If at 2 instead, White kills the group with 3; if Black plays 2 at 3, White kills him with 2.

Dia. 4. Capturing with 4 instead of 4 in *Dia. 1* doesn't work. White kills Black by pushing in at 5. Black has no choice but to fight a ko.

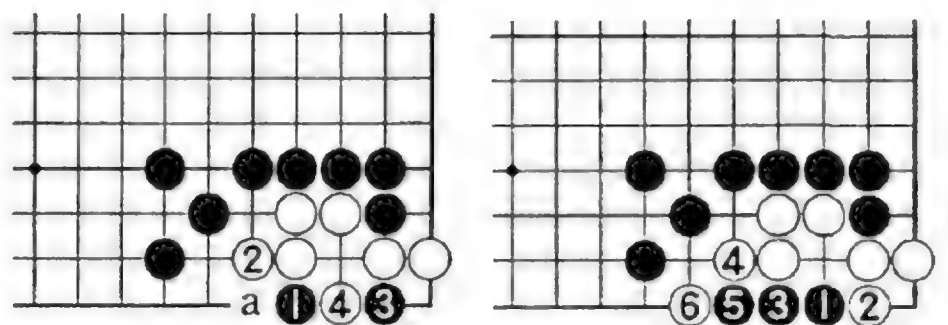


Dia. 3: dead

Dia. 4: dead

Answer to Problem 29

Dia. 1. Black 1 is an interesting move: it's halfway between a placement and an attack from the outside. White 2 is the strongest answer, securing a ko with 4 after Black 3. This sequence is the correct answer. If Black plays 3 at 4, White blocks at 3 and lives unconditionally. If White 4 at 'a', Black connects at 4 and kills White unconditionally. If Black attacks from the outside with 1 at 2, White lives easily by playing at 4.

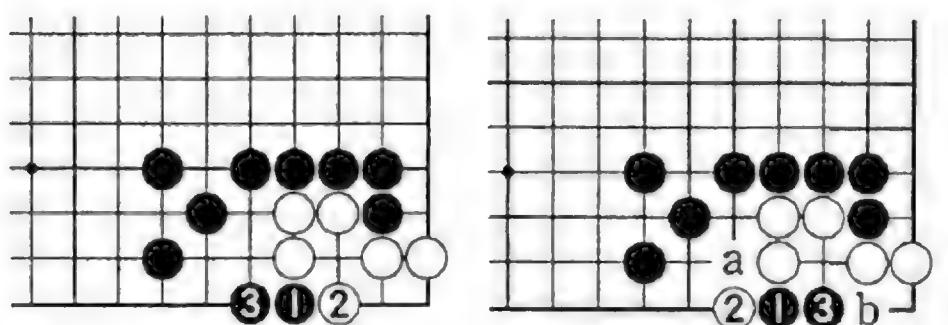


Dia. 1: correct

Dia. 2: failure

Dia. 2. If Black decides to attack from the inside, he'll probably make a placement at 1, but then he'll be taken aback by White's counter at 4. Dropping back like this secures unconditional life.

Dia. 3. Just for reference, note that blocking at 2 lets Black kill the group unconditionally.



Dia. 3: dead

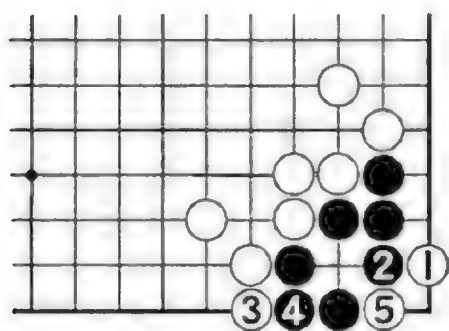
Dia. 4: dead

Dia. 4. Blocking on the outside is equally ineffective; after 3, 'a' and 'b' are miai for Black, so White is dead.

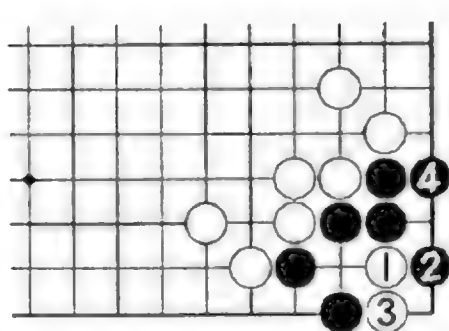
Answer to Problem 30

Dia. 1. White 1 is the vital point, though it may not look like it at first glance. When Black tries to make eyes with 2 and 4, White throws in at 5 for a ko. This is a corner tesuji that

every player should know.



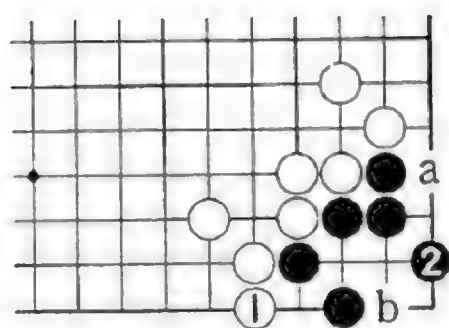
Dia. 1: correct



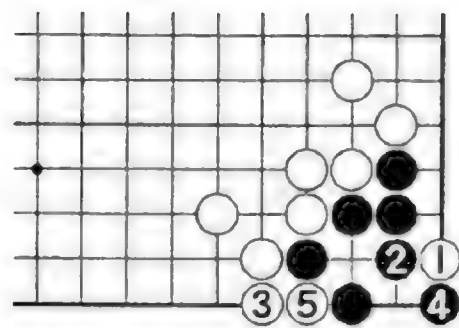
Dia. 2: misguided

Dia. 2. White 1 looks more like the vital point, but actually it lets Black live outright with 2, which makes miai of 3 and 4.

Dia. 3. Attacking from the outside with 1 is too slow. Black 2 secures life, as it makes miai of 'a' and 'b'.



Dia. 3: alive



Dia. 4: still a ko

Dia. 4. Black might try switching 4 in Dia. 1 to 4 here, but he can't avoid a ko. This variation would have to be considered correct as a life and death problem, but compared to Dia. 1 Black loses points by permitting White 5, so we recommend you to follow Dia. 1.

(Let's Go, October 1983)

All About the Two-Step Hane (1)

by Cho Chikun

In recent issues of this magazine, we have been featuring special instruction articles that try to give a comprehensive analysis of standard go techniques or fighting patterns. So far we have covered the following topics:

attacking the two-space extension: GW57
the monkey jump: GW58
playing on the 2nd line: GW59
tewari analysis: GW59.

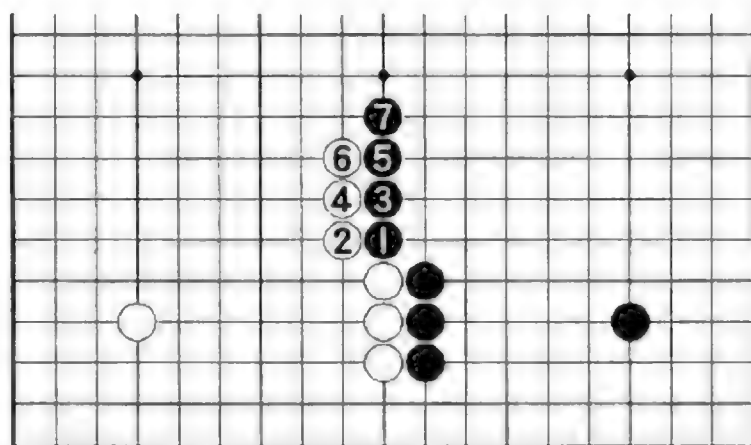
The level of the analysis has varied according to the topic covered, but we hope that all our readers will have gained something from

each article. In this issue, we continue the series with the first part of a three-part analysis of the two-step hane (*nidan-bane*), aimed squarely at kyu-level players.

The two-step hane is a technique so basic to fighting in go that beginner's books usually introduce it very early on. However, despite its very wide range of applications, this technique is not usually considered as a topic in itself but incidentally, as it occurs in the treatment of other themes. Our series remedies that by concentrating on the two-step hane and taking an in-depth look at all the important aspects of this valuable fighting tool.

Don't be afraid of the two-step hane

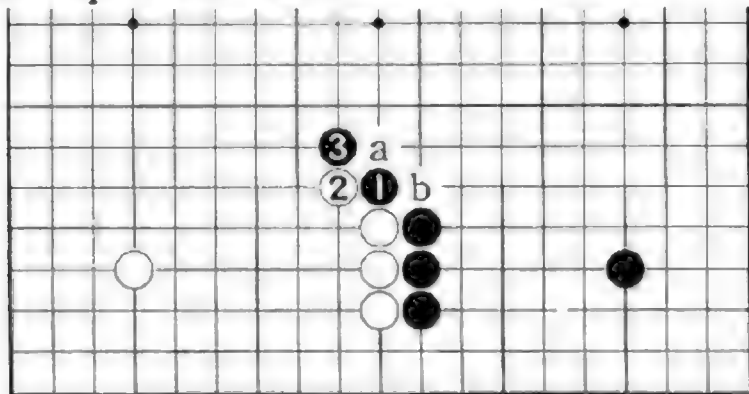
Beginners are often reluctant to play the two-step hane, mainly for the reason that the shape it makes has two cutting points. It looks as if it may give the opponent an opportunity to take advantage of you. The fact is, however, that hesitating to play the two-step hane is more likely to help the other side. If you learn how to use this technique properly, you will have nothing to worry about.



Dia. 1: timid

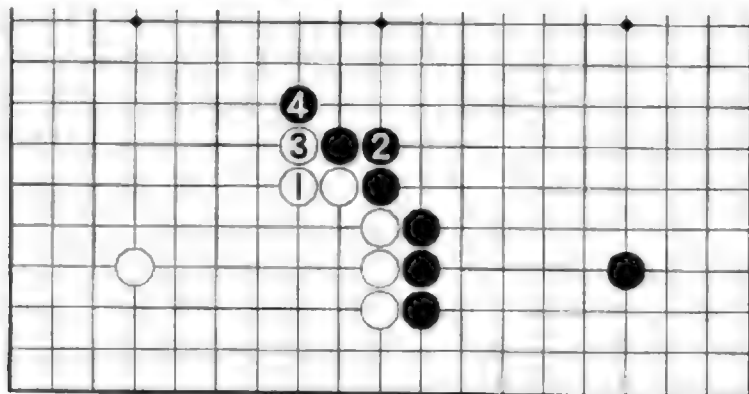
Dia. 1. The hane of Black 1 is very effective: most players would play it without thinking twice. However, many kyu players will continue with the extension at 3. This is not a bad

move, of course, as Black moves into the centre one step ahead of White, but it is not the best follow-up to the hane.



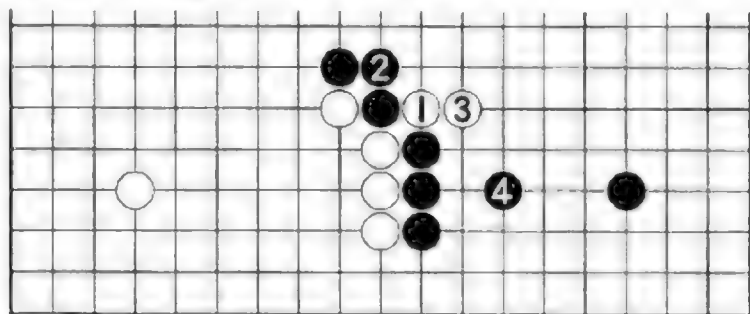
Dia. 2: more effective

Dia. 2. Making a second hane at 3 is best. This is the *nidan-bane* or the two-step hane. You may dislike creating cutting points at 'a' and 'b', but, as we will demonstrate later, that is nothing to worry about.



Dia. 3: controlling the centre

Dia. 3. White usually answers by extending at 1, whereupon Black makes solid shape by connecting at 2. Compare his shape here with that in Dia. 1. Black's centre thickness is superior here, on top of which he has limited White's access to the centre. If White turns at 3, Black has a good answer at 4.

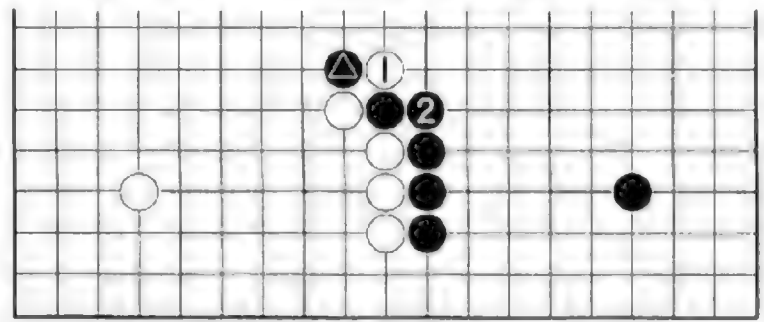


Dia. 4: a feasible fight for Black

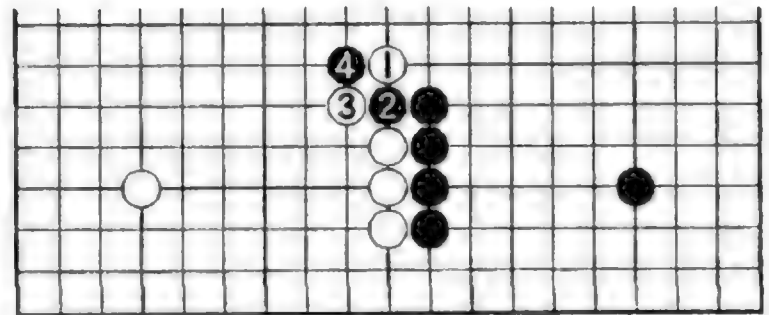
Dia. 4. Well, what happens if White cuts? White certainly splits Black into two with 1 and 3, but Black can be content to defend the bottom with 4. His three stones in the centre are not in danger: he should be able to handle any fight that develops there.

Dia. 5. The other possibility for White is cutting at 1. The marked black stone is cut off, but Black should have no trouble in the ensuing fight (note also how strong 2 makes Black at the bottom). As with Dia. 4, we can't give a continuation, as there are too many possibilities; if the reader is worried by these cuts,

he needs to gain experience in fighting. The point we want to emphasize is that White does not have an advantage in these centre fights.

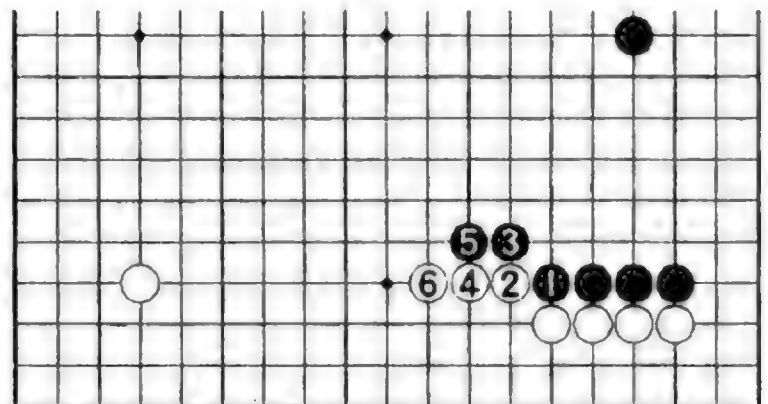


Dia. 5: the other cut



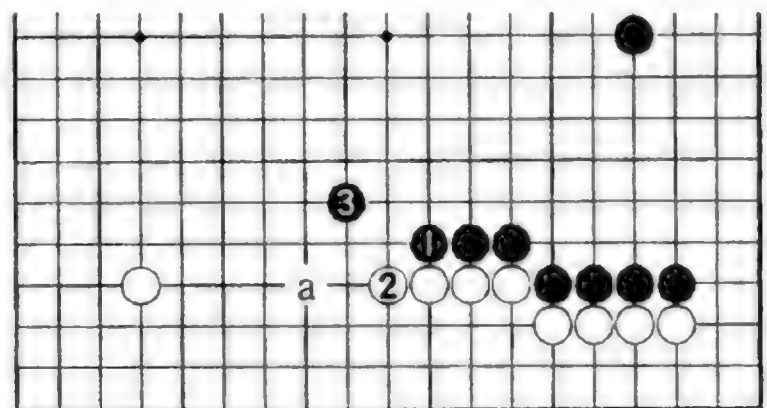
Dia. 6: another way of looking at it

Dia. 6. For the sake of argument, let's assume that White had played the thin move of 1. Black would eagerly accept the opportunity to cut with 2 and 4. Obviously Black is the one who is taking the offensive. The shape is the same as in Dia. 5, which should make it clear why Black need not fear White's cut.



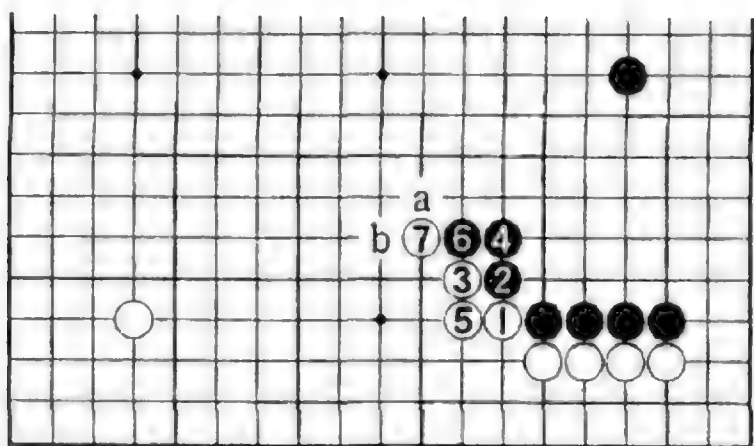
Dia. 7: good for White, but . . .

Dia. 7. Pushing along at 1 is not a very good move — Black should play 1 at 3. White will be glad to hane at 2. If he continues with 4 and 6, he gets a good result, but . . .



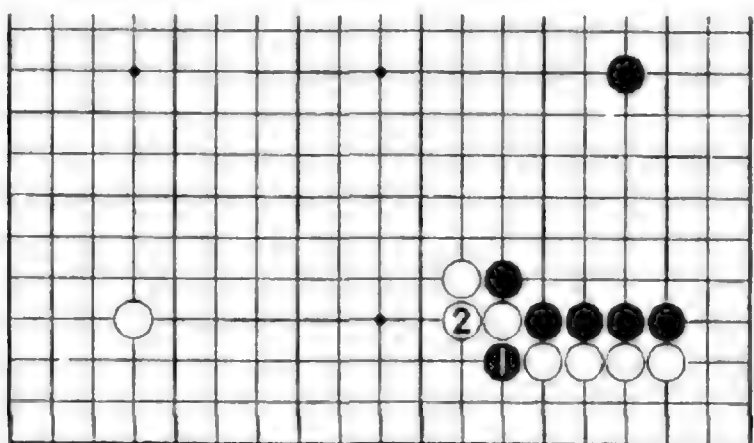
Dia. 8: feasible for Black

Dia. 8. In certain positions, Black 1 and 3 may work well in building a moyo. White could answer at 'a', securing 4th-line territory, but compared to Black's outside influence White might have reason to be dissatisfied.



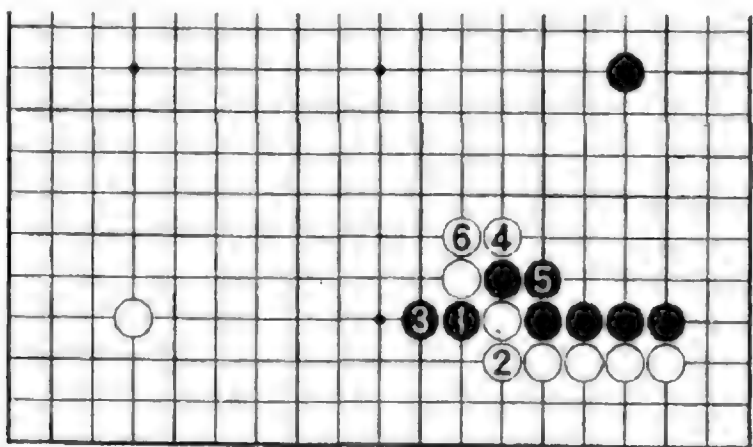
Dia. 9: better for White

Dia. 9. In most cases, a two-step hane at 3 will work much better for White. After 6, White can hane again at 7; if next Black 'a', White's territory swells up with 'b'. Compare this result to Dia. 8.



Dia. 10: not a threat

Dia. 10. Let's see how risky White's two-step hane is. First of all, cutting at 1 is obviously not a threat to White.

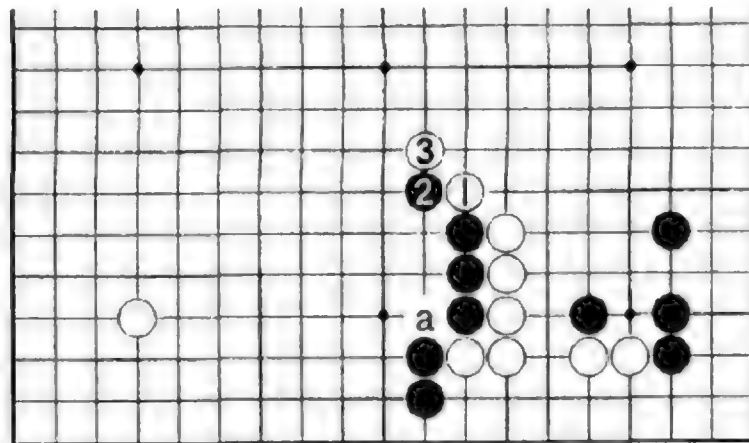


Dia. 11: a feasible fight

Dia. 11. Cutting at 1 is more feasible for Black, but the atari of 4 feels good. White should have no trouble handling the fight after 6. (Of course, this evaluation changes if the neighbouring black positions are different.)

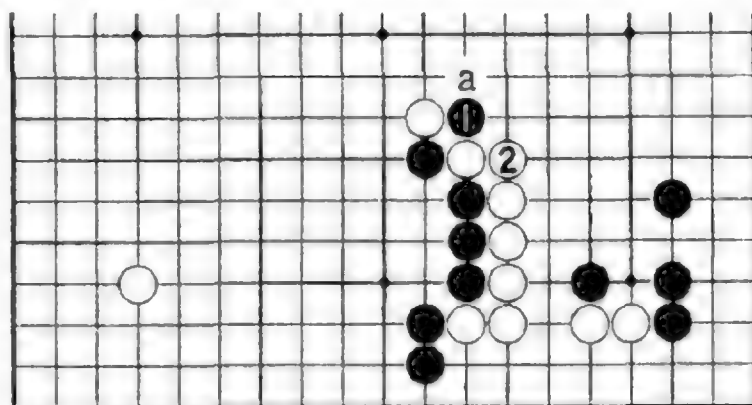
Take advantage of the opponent's weaknesses

We hope we have convinced you that there is no need to be afraid when playing the two-step hane; in fact, this is an attacking move. Rather than worrying about one's own cutting points, focus on the weaknesses it creates in the opponent's position.



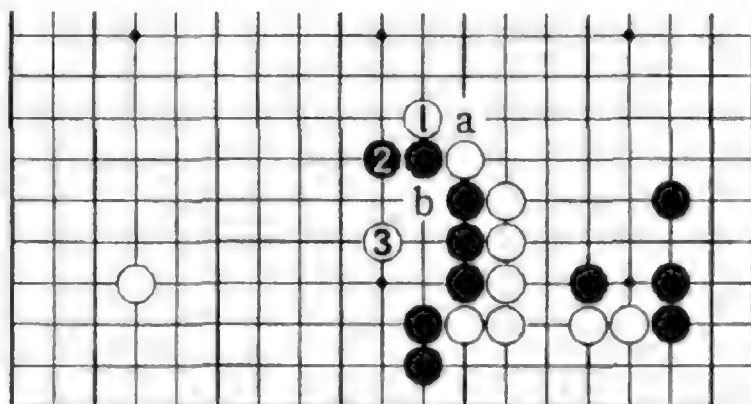
Dia. 12: ideal for White

Dia. 12. This is a position in which the two-step hane works perfectly because of a defect in Black's shape. White 1 is natural; if Black answers at 2, then White 3 exploits Black's cutting point at 'a'.



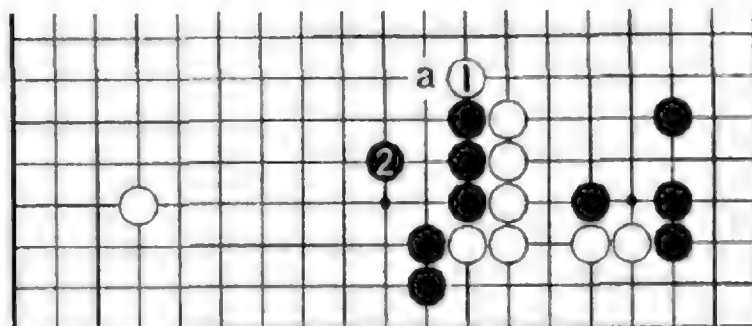
Dia. 13: leads nowhere

Dia. 13. The presence of a weakness in Black's position denies him the chance to make an effective counterattack. Even if Black cuts at 1, he can hardly extend at 'a' next, so his attack leads nowhere.



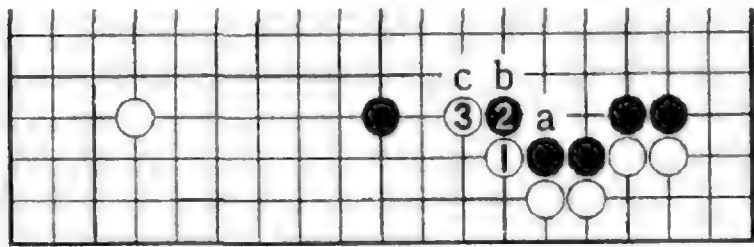
Dia. 14: the vital point

Dia. 14. Black will probably extend at 2. Usually in the case of a two-step hane White will connect at 'a' next, but in this case he has a very severe attack: the peep of 3 at the vital point of Black's three stones. Black has no good answer; if, for example, he connects at 'b', White can now go back and connect at 'a'.



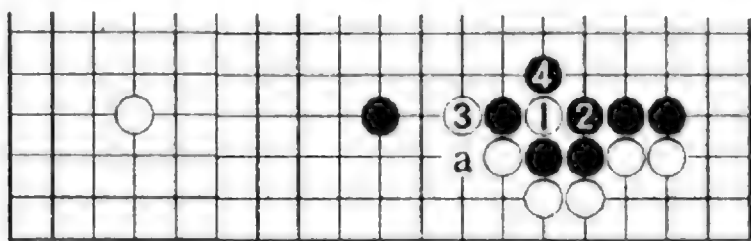
Dia. 15: the proper move

Dia. 15. The two-step hane works so well for White that Black would be better advised to play more patiently. Rather than 'a', the correct move is Black 2, following the proverb, 'play at the centre of three stones'.



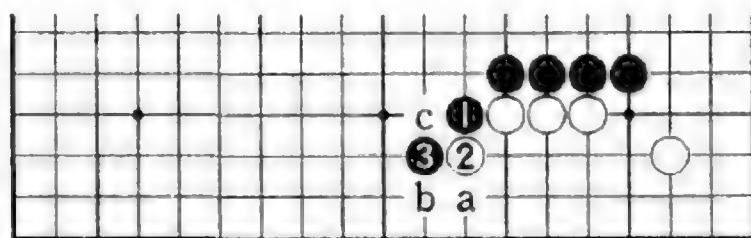
Dia. 16: trouble for Black

Dia. 16. White 1 is a good move, but it goes to waste if White doesn't continue with 3 when Black answers at 2. Black can't resist because of his defect at 'a'. If Black 'b', White plays 'c'.



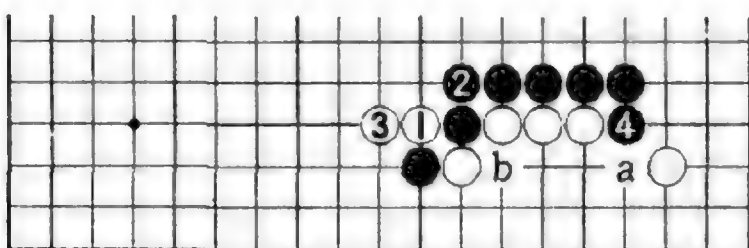
Dia. 17: crude style

Dia. 17. Making an atari at 1 first is crude: giving Black a ponnuki just strengthens him. White 1 at 'a' gives Black a good move at 3 and makes the result unsatisfactory for White.



Dia. 18: good momentum

Dia. 18. White's shape is defective, so the two-step hane of 1 and 3 is very severe. If White answers 3 at 'a', Black could block at 'b', but he could also simply connect at 'c' and be very satisfied with the result.

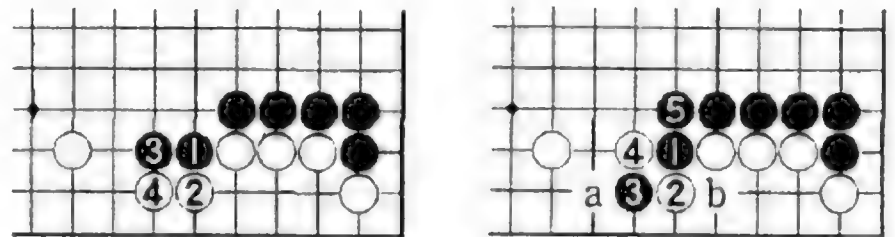


Dia. 19: counterattack futile

Dia. 19. If White wants to counterattack against the two-step hane, he might try 1 and 3, but then Black 4 will put him on the spot. Obviously White can't block at 'a' because of Black 'b'. This is a fatal weakness in White's position.

Dia. 20. This is a different position. Black 1 is severe, but extending at 2 fails to take ad-

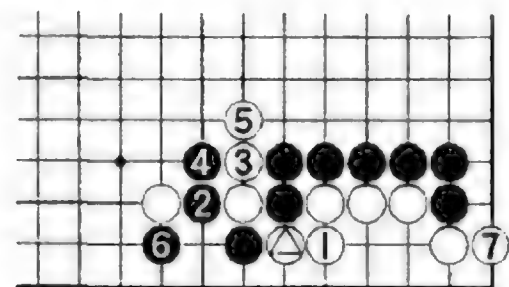
vantage of White's weakness. Black 3 is very slack: Black 1 goes to waste.



Dia. 20: very slack

Dia. 21: corner weakness

Dia. 21. Black must make the two-step hane of 3. If White 4, Black connects at 5, and 3 remains a thorn in White's side. If next White 'a', Black ataris at 'b'.



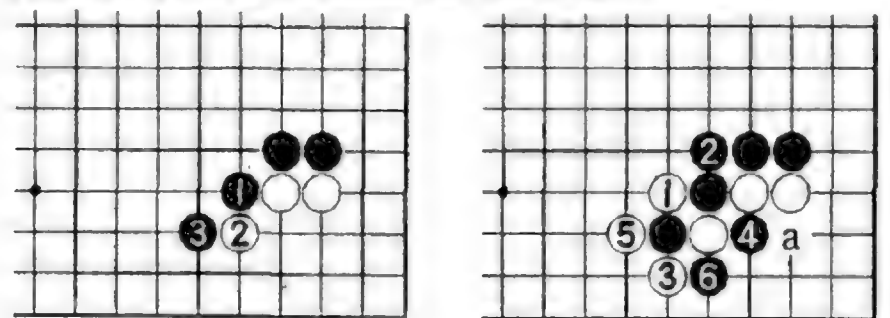
Dia. 22: a major success

Dia. 22. If White saves the corner with 1, Black cuts off the outside stones with 2 to 6. White now has to add a stone at 7 to live, so Black gets a free move to continue his attack on the outside. This is terrible for White: it shows just how effective the two-step hane is.

Block on the 4th line

We have already seen how effective the two-step hane is as an offensive weapon. We would now like to focus on one role that it performs particularly well: blocking the opponent's path on the fourth line.

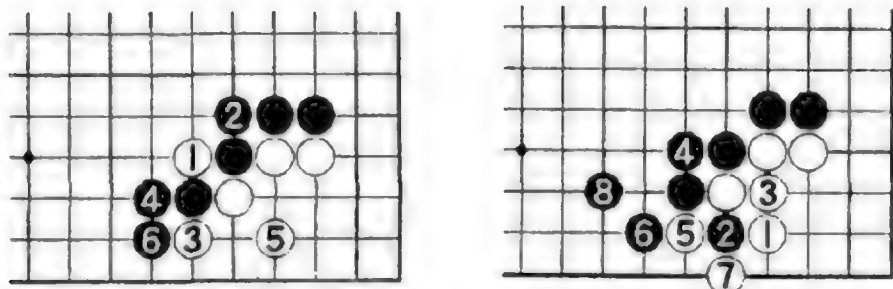
Dia. 23. Playing the two-step hane in a position like this clearly gives Black a very favourable game. We are sure that by now no reader would hesitate to hane at 3.



Dia. 23: taking control

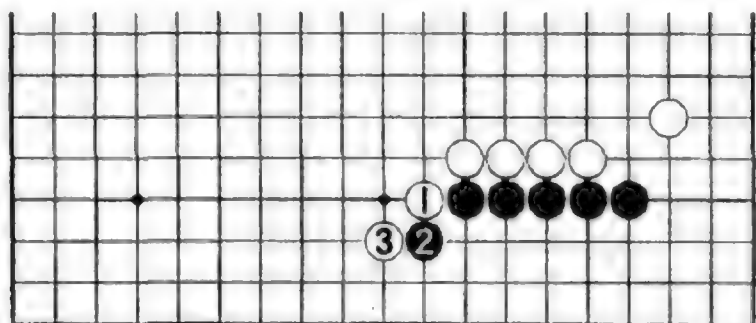
Dia. 24. If White counters with 1 and 3, Black can take the corner. If White connects after 6, Black plays 'a'.

Dia. 25. Black does not necessarily have to accept the offer of a trade when White ataris at 3. Extending at 4 is also an excellent move. Black can be quite satisfied with the result to 6.



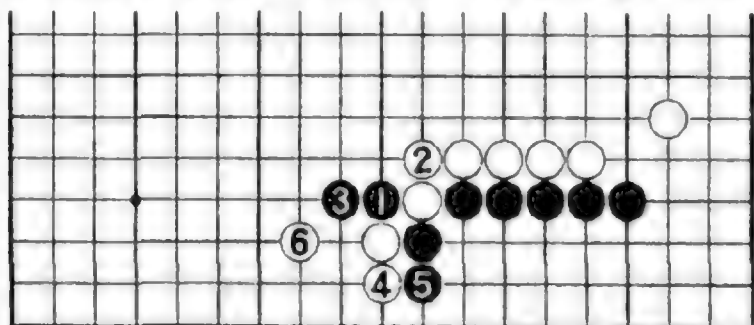
Dia. 25: outward influence Dia. 26: correct

Dia. 26. The correct move for White in answer to 3 in Dia. 23 is the diagonal connection of 1. This way White can settle himself by capturing a stone after Black connects at 4. Of course, the end result is still favourable for Black, but White can't expect to do well once he allows Black to make the original two-step hane.



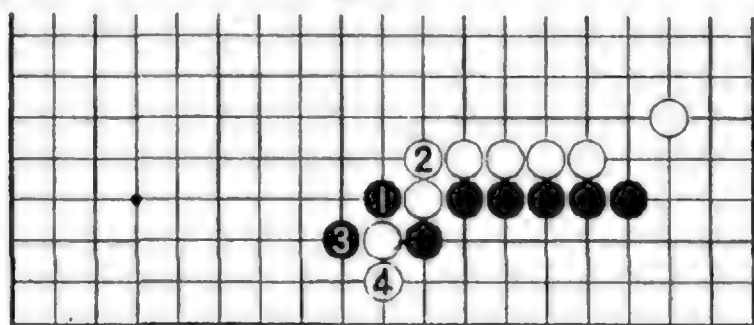
Dia. 27: theme diagram

Dia. 27. Here Black has a long pillar of stones, so he has no glaring weaknesses in his position. Even so, the two-step hane of 1 and 3 is still an effective combination. We would like to examine all the variations of this position.



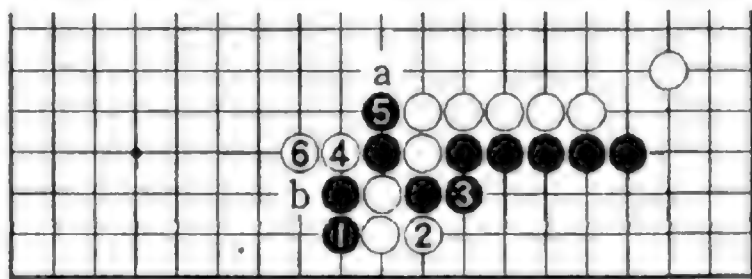
Dia. 28: centre fight

Dia. 28. The first question is what counterattacks are available to Black. What will White do if he cuts at 1, then extends at 3? White 4 is sente, so White will jump to 6, starting a fight. Needless to say, the position in the bottom left corner will decide who has the upper hand in this fight.



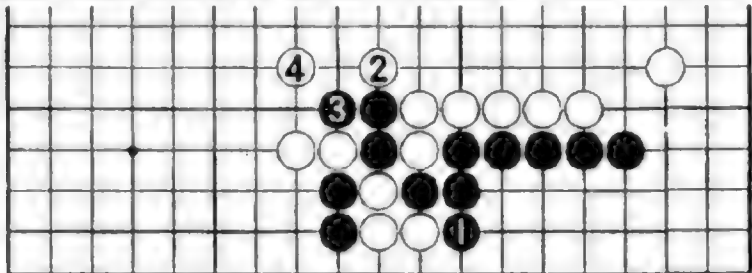
Dia. 29: a strong counter

Dia. 29. The most severe counter for Black is the 1-3 combination. White has to learn how to deal with this if he is going to play the two-step hane.



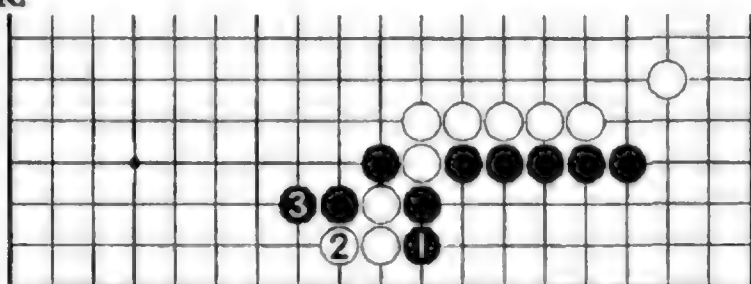
Dia. 30: miai

Dia. 30. If Black continues by blocking on the outside, White forces with 2, then cuts at 4. White 6 then makes miai of 'a' and 'b'. That means that Black's counterattack has failed.



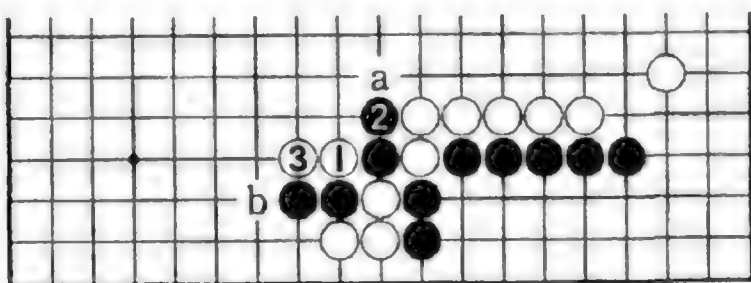
Dia. 31: squeeze

Dia. 31. If the ladder is favourable for Black, then he can capture the three white stones by blocking at 1, but then White will squeeze with 2 and 4. Even this is satisfactory for White, so the conclusion is that blocking on the outside with 1 in Dia. 30 is not good for Black.



Dia. 32: the inside block

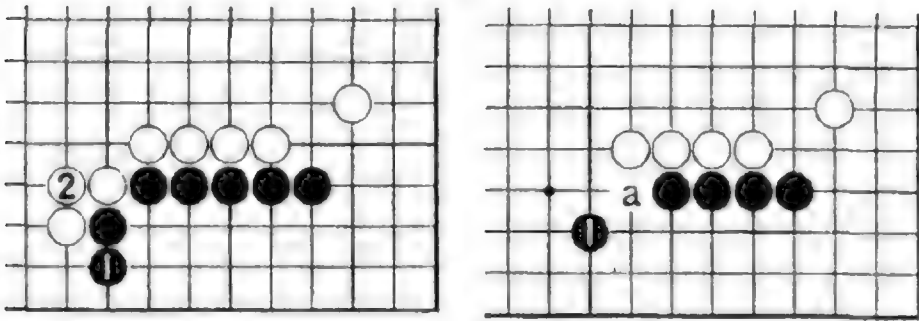
Dia. 32. The other possibility is blocking on the inside. This looks troublesome for White when Black extends at 3, but actually there is a standard tesuji he can apply here.



Dia. 33: the ladder

Dia. 33. White cuts at 1, then pushes along at 3, making miai of two ladders at 'a' and 'b'. White will of course be in trouble if the ladder at 'a' doesn't work, so in that case he should give up the idea of playing the two-step hane or consider playing 1 here as a ladder block.

Dia. 34 (next page). As we have seen, in most cases a black counterattack doesn't work, so Black will have little choice but to avoid a fight by playing 1. White can then connect at 2, satisfied that the two-step hane has achieved its objective.

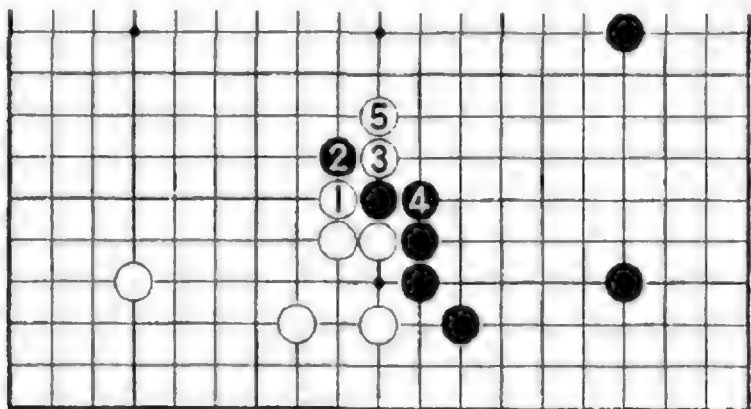


Dia. 34: giving way Dia. 35: correct for Black

Dia. 35. In this position, Black 'a' is heavy, as it just invites White to make a two-step hane, so dodging to 1 is the best continuation. This is something to remember if you have Black in this kind of position.

When the two-step hane is an overplay

Some players gain so much confidence in the effectiveness of the two-step hane that they play it in all situations without bothering to check whether it works or not. There is no substitute for a careful analysis of each position before you commit yourself.



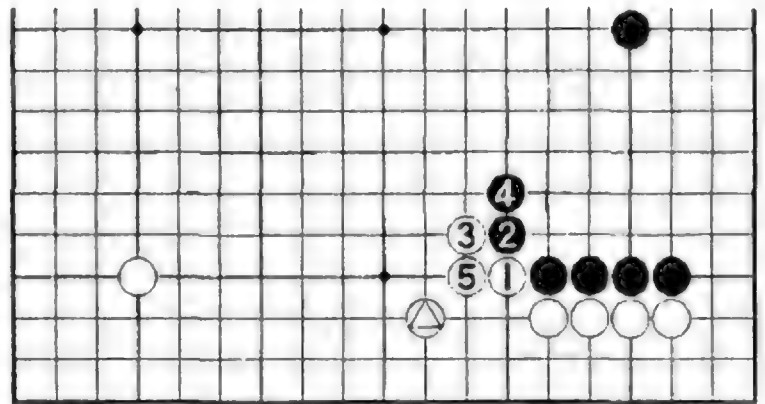
Dia. 36: attacking strong stones

Dia. 36. The two-step hane works very well against weak enemy stones, but when used against strong enemy positions it reveals its own inherent weakness. Black 2 here is a good example. White's position is very strong, so his counterattack with 3 and 5 immediately gives him the initiative. Black 2 is an overplay: he should simply extend at 3.

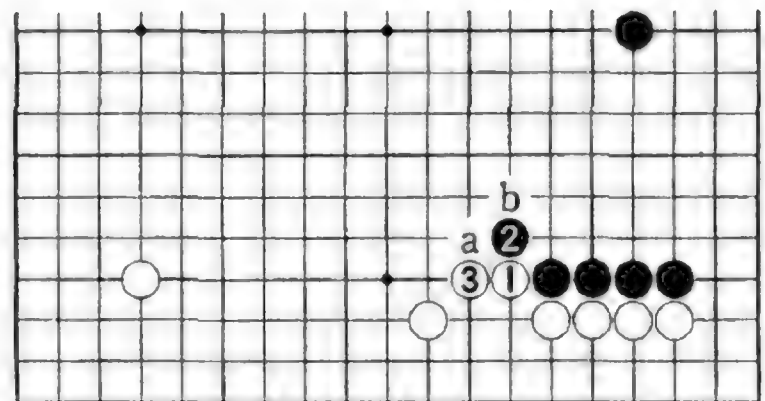
Dia. 37. The key to this position is the presence of the marked white stone. The aim of White 1 and 3 is to build up his influence, but when he connects at 5, you notice that this is too close to the marked stone. By trying too hard White has made himself overconcentrated.

Dia. 38. White should simply extend at 3. If White plays this move first, it's obvious he won't want to turn at 'a' next, building an extra roof on top of his house. Black would be glad to strengthen himself with 'b'. In other words, the drawback of the two-step hane is

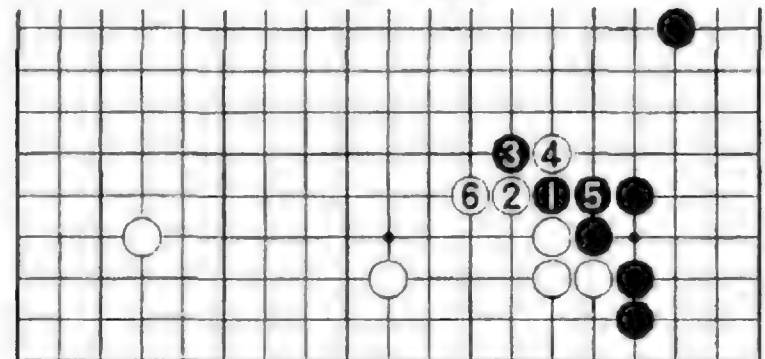
that it helps the opponent to strengthen himself, so you have to take this into account before you play it.



Dia. 37: overconcentrated

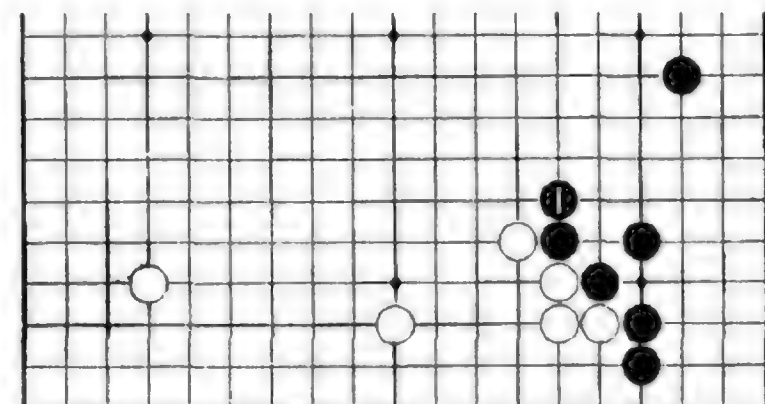


Dia. 38: correct



Dia. 39: ruined shape

Dia. 39. If you just look at White's shape in this example, it's understandable that Black might be tempted to play a two-step hane. However, he has to consider his own shape too. The atari of 4 forces Black to make bad shape (an empty triangle) with 5, so White gains a lot from this forcing move. The result to 6 is not very satisfactory for Black.



Dia. 40: good shape

Dia. 40. Extending at 1 makes irreproachable shape. It is not worth ruining one's own shape just to play a two-step hane.

(Let's Go, July 1985)

28th Judan Title, Game Two

Takemiya's New-Fuseki Win

In our previous issue, we gave Takemiya's imaginative win in the first game of this year's Judan title match. His play in the second game was even more creative. Black 9 and 11 in Figure 1 show his free spirit soaring to new heights. Rin Kaiho called 9 an 'ultra-new' move, but actually it is rather reminiscent of the freewheeling fusekis seen in the New Fuseki period of the 1930s. Below we present a brief commentary on the game by Rin.

White: Cho Chikun Honinbo

Black: Takemiya Masaki 9-dan

Played on 28 March 1990.

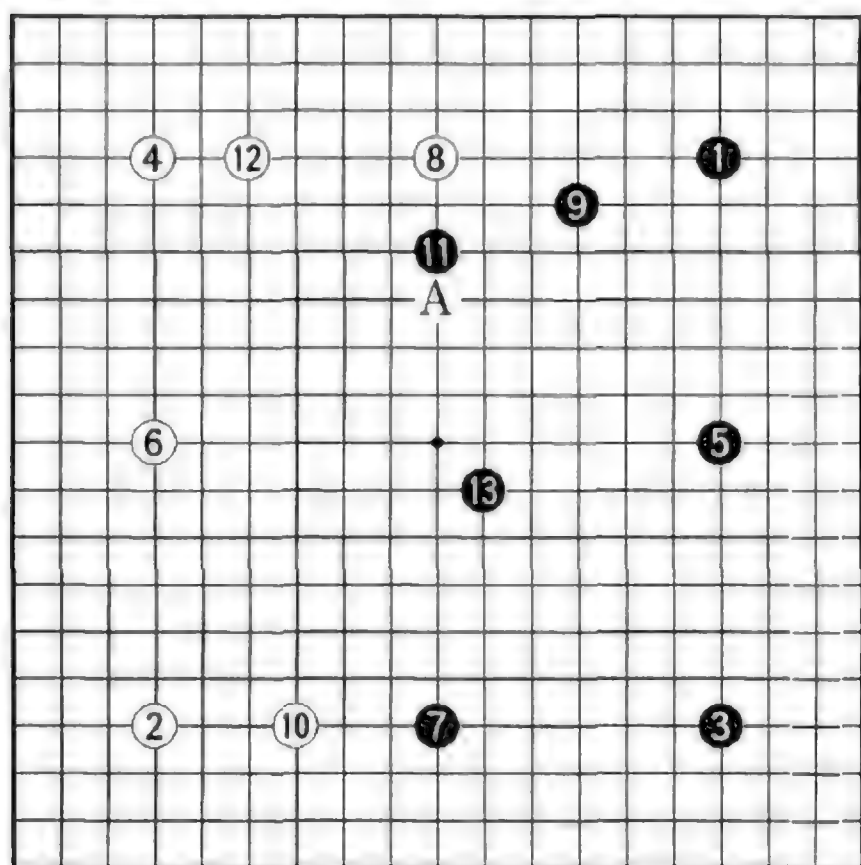


Figure 1 (1-13)

Figure 1 (1-13)

Rin on 9: 'It's astonishing to see a move like this played in an important game. It's something that's not easy to do. Black 9 doesn't take territory, but it looks forward to 11, emphasizing the right side.'

After 9, the follow-up of 11 is obvious, but Cho doesn't mind. He could play 10 at A, but he's happy to enclose territory with 10 and 12.

Black 13 makes good balance with 7 and 11, which a stone on the centre point wouldn't.

Figure 2 ((14-60)

Rin: 'Up to 33, Black has a grand design, but there's something frightening about put-

ting all your eggs in one basket like this.'

White 44. White avoids the difficult fight that would follow if he pulled out his stone below with White 45.

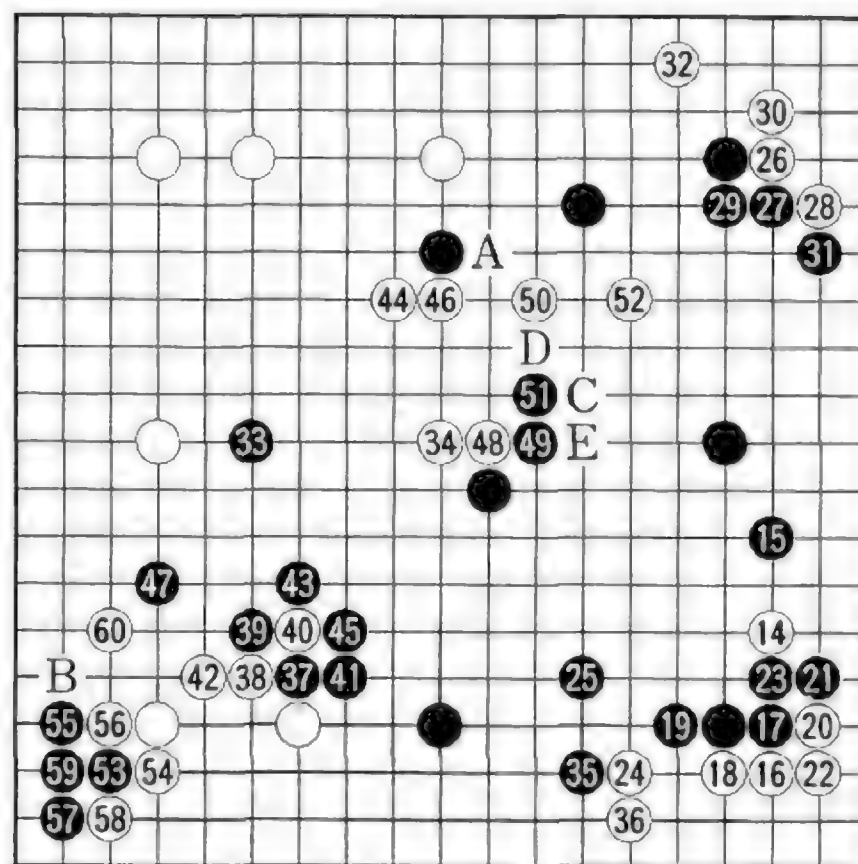
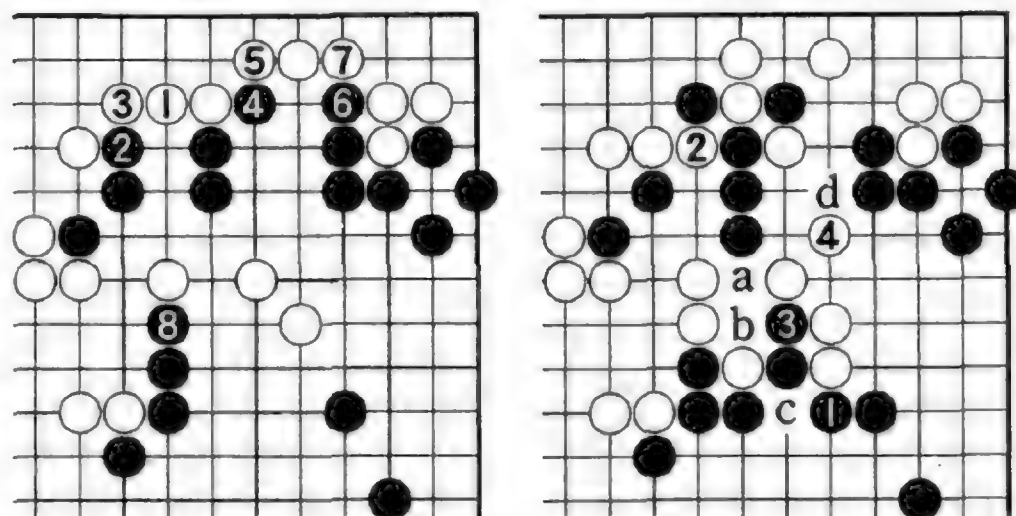


Figure 2 (14-60)

White 48 is the move Cho regretted most in this game, as it gave Black a good answer at 49. Instead, White should simply build thickness with a hane at A. Defending the bottom left corner with B would also be a good move.

White 50. White can't continue with 51, as that would just help Black to secure territory with Black C, White D, Black E. However, 50 itself gives Black a superb extension at 51.



Dia. 1

Dia. 2

Figure 3 (61-100)

Living in the corner is big. Black is also very happy with the continuation to 77. Black can now match White in territory.

(Continued on page 67)

Michael Redmond

1989 a Year of Progress

For Michael Redmond, 1989 was a year of steady progress rather than one of outstanding achievement. His overall results — 22 wins to 10 losses — were more than reasonable, but he did not do as well as the previous year (see GW55) against 9-dans, winning only 2 out of 7 encounters. His play in the Oteai or rating tournament, however, was flawless: he won all eight of his games and took second place in the top section (he missed out on first place because Nakano Hironari 5-dan had a better points average for his eight wins). Michael extended his record to 15 wins in a row in the Oteai, 11 of them as 6-dan, before losing a game in June this year, so he is well on the way to 7-dan. His other wins included one over Yoda in the New Stars TV tournament.

In 1988, of course, Michael ended the year with his most memorable success as a pro, a victory over Takemiya, then Honinbo and Fujitsu World Champion. In 1989 he had a chance to wind up the year in equally impressive fashion, for his last game of the year was against Otake. Michael had run into Otake twice previously, once in 1987 (the game is given in GW50) and once earlier in 1989, but without any luck. However, in this third encounter he put up his best fight and made Otake work for his win.

In this article we present a commentary on the game, published in *Go Weekly*, which takes the form of a question-and-answer session between Michael and two amateur players. The second part of the article is one instalment of Michael's weekly column in *Go Weekly*. To conclude, we present an exciting game from the New Stars tournament in which Michael beat the Kansai Ki-in's top teenage player.

Redmond Challenges Otake

White: Otake Hideo 9-dan

Black: Michael Redmond 6-dan

2nd preliminary round of 16th Tengen tournament, played on 21 December 1989.

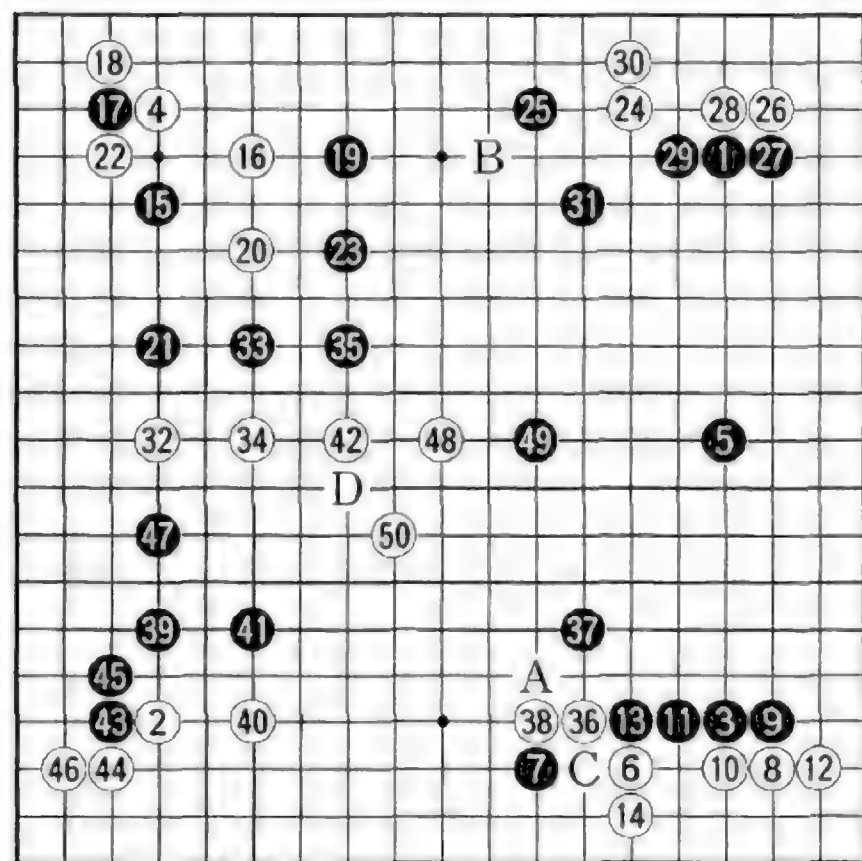


Figure 1 (1-50)

Figure 1 (1-50). Otake's fast play

M 5-dan: Was your sanren-sei a predetermined strategy?

Michael Redmond: Before last year I was mainly playing the Chinese opening, but in 1989 I concentrated on the niren-sei and sanren-sei.

M 5-dan: How have you done so far against Otake?

MR: This was our third game. The score is no wins to three losses. I did plan to win this time, but . . .

Y 1-kyu: Otake plays incredibly fast.

MR: Right. Out of our time allowance of five hours in this game I used 4 hours 49 minutes, but Otake used only 69 minutes. You play a move after elaborate thought and the instant you place your stone on the board he plops his answer down. I often hear other pros say what a shock it is when he beats you like this, but it doesn't worry me. I know he's a fast player, so it would upset my rhythm more if he thought for a long time.

Y 1-kyu: (laughs) Well, could you tell us what were the main points of the game? Is it

OK not to defend at A after the joseki in the bottom right?

MR: Yes, though A is also an excellent move. My strategy was to go for a more rapid development. However, it seems that simply extending to B would have been better than 17.

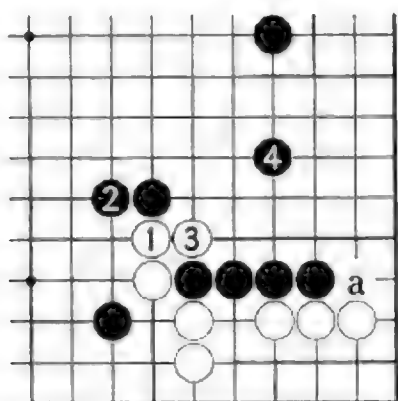
M 5-dan: White changed to a different joseki in the top right. He plays 30 when he wants to take sente.

Redmond: Right. White 32 surprised me, however, as I expected him to hane at 36 immediately. I felt grateful for the exchange of 34 for 35 next. Black 35 helps to expand the black moyo and perhaps because of this I felt really happy with my game at this stage.

Y 1-kyu: By the way, I don't understand the meaning of dodging to 37 in answer to White 36.

MR: I thought that cutting at C would be following White's orders. Shall I show you what to do if White pushes up at 1 in *Dia. 1*? You extend out with 2.

Y 1-kyu: Unbelievable.



Dia. 1

MR: Black's position is open at the side at 'a', so, depending on circumstances, it may be OK to discard these four stones. This is the secret when you're staking the game on a moyo strategy.

M 5-dan: White answers 39 at 40. It doesn't bother you that White has taken all four corners?

MR: Actually I had trouble making up my mind over 39. It seems that concentrating on enclosing the moyo on a large scale with Black D was the correct move. The game would be over if White plunged in and lived, but it would also be pretty frightening for White. I invaded at 39 because I thought that the game was good for me. My plan was to take sure territory by attacking White's heavy stones.

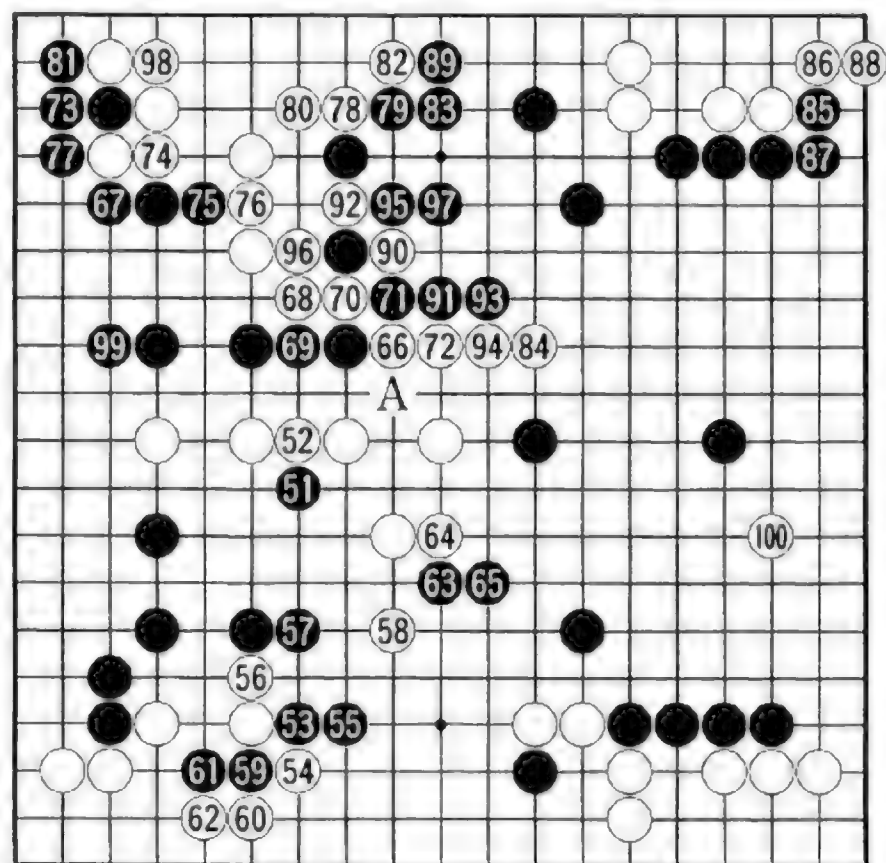
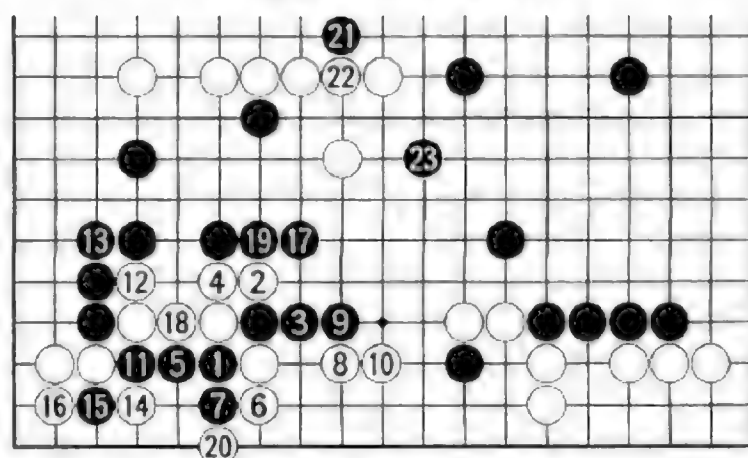


Figure 2 (51-100)



Dia. 2

Figure 2 (51-100). Regrets for the move I didn't play

M 5-dan: After Black 53 the game is beyond us.

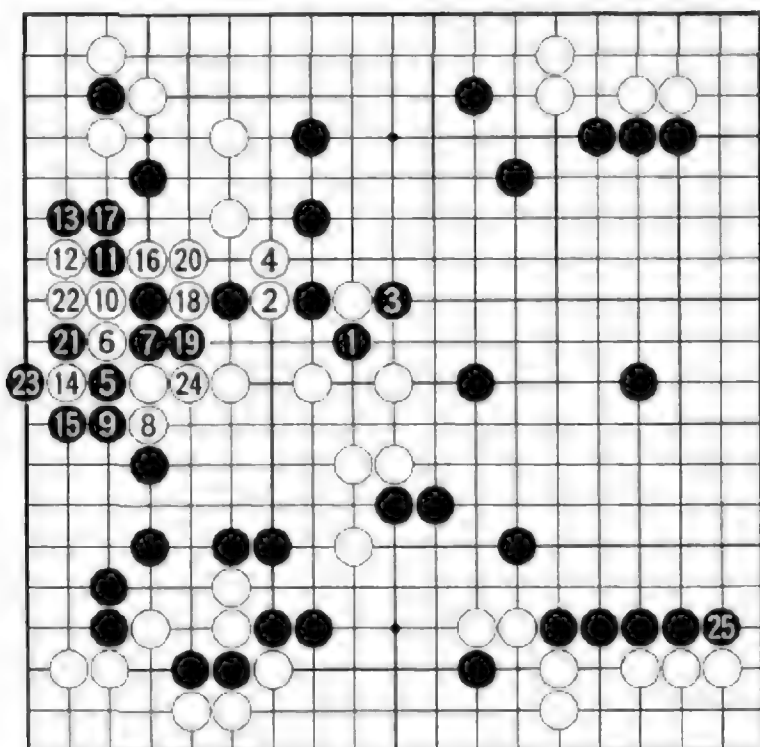
MR: Black 55 is a compromise move. I should have cut inside at 1 in *Dia. 2*. If Black is able to build up an attack like the one to 23 here, there's a possibility he'll be able to secure a large territory. I suppose, of course, White will connect at 11 instead of 6. By the way, White 64 is a nasty answer to 63. White's next move, at the vital point of 66, gave me quite a jolt.

Y 1-kyu: White finally makes his attack at 68.

MR: It's blunt but very severe. Otake considered the extension to 72 to be very important. The move I regret the most in this game is Black 67. I really wanted to play 1 in *Dia. 3* and I thought about it for a very long time, but the fact that the game wasn't going badly for me held me back from playing the move I wanted to play. The result in *Dia. 3* doesn't look bad; even if White plays 10 at 21, I think

Black could handle it.

Y, M: H'm.



Dia. 3

MR: Maybe Black 93 was the losing move. Making a hane at A is the only move here. Black has to attack while depriving White of eye shape. Once White makes good aji with 94 he lives easily.

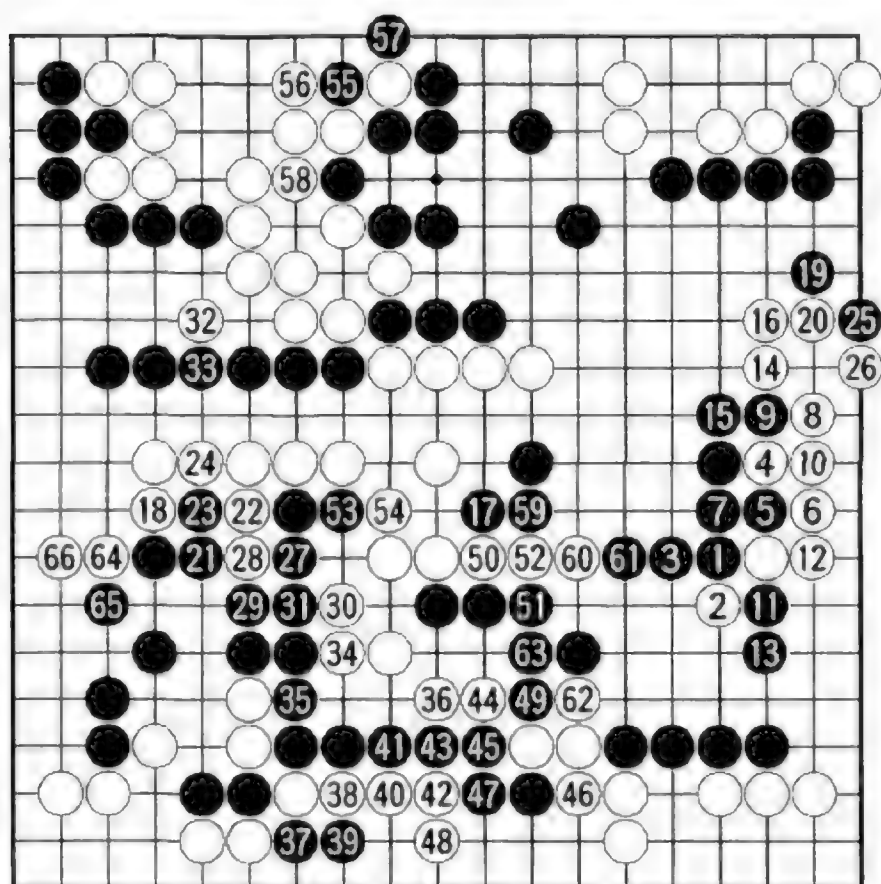


Figure 3 (101-166)

Figure 3 (101-166). I thought I could win this time, but . . .

MR: In this figure I just fought on in a never-say-die spirit, but at least I should have played 1 at 13, regardless of appearances.

Y: Thank you for the commentary.

M: That reminds me, congratulations on your second place in the 1989 Oteai.

MR: Thanks. Though my record for the year of 22-10 looks good, I did badly in the

newspaper tournaments, so I'm going to try harder this year.

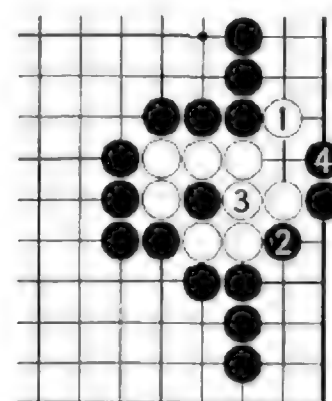
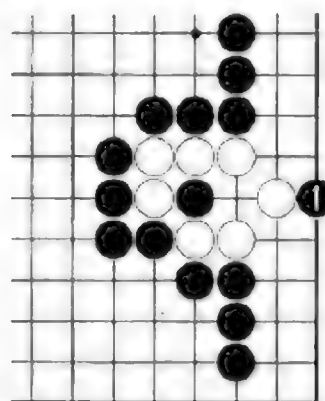
(Go Weekly, 16 January 1990)

Memorable Tesujis

In the 10 April instalment of his column, entitled *Any Questions?*, in *Go Weekly*, Michael was asked by a reader to describe the tesujis that had made the strongest impression on him. His answer:

Even now as a professional I run into lots of tesujis that make a strong impression on me, but the one that sticks most vividly in my memory is one that I played as an amateur.

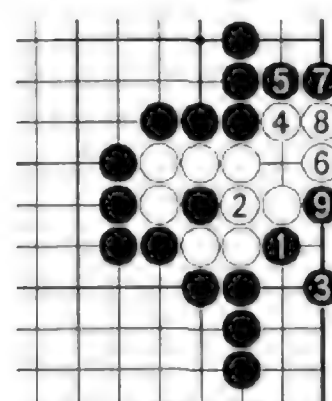
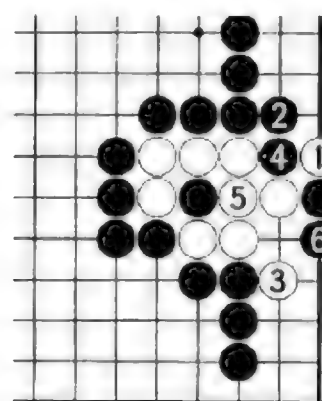
Dia. 1. It's the contact play of 1. I played it in a game when I was amateur 4- or 5-dan, but even now I remember it clearly. As the proverb says, 'in a symmetrical shape play in the middle'. This move instantly kills the white group.



Dia. 1: the most memorable tesuji *Dia. 2: dead*

Dia. 2. If White 1, Black kills him with 2 and 4.

Dia. 3. If White 1, Black descends at 2. Whatever White does, Black reduces him to a false eye on the edge.



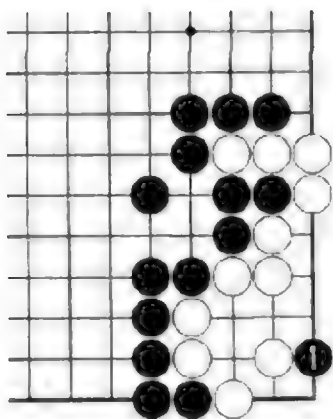
Dia. 3: dead

Dia. 4: ko

Dia. 4. If Black simply ataris at 1, the best he can do is to get a ko.

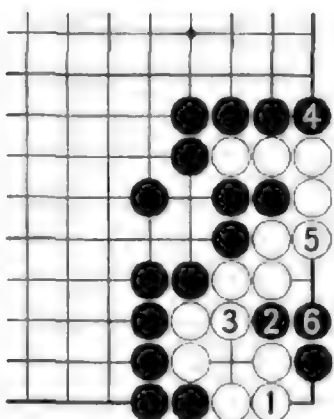
You often see this tesuji in books, but it's unusual for it to appear in actual play. I was really happy that book study had paid off.

Another memorable tesuji is one with which my opponent shocked me in a game.



Dia. 5: a shock

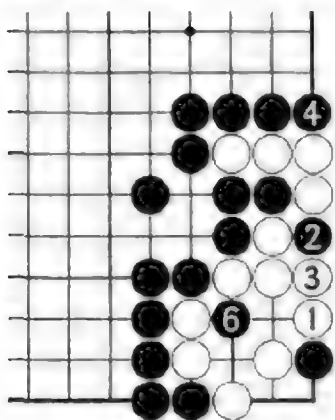
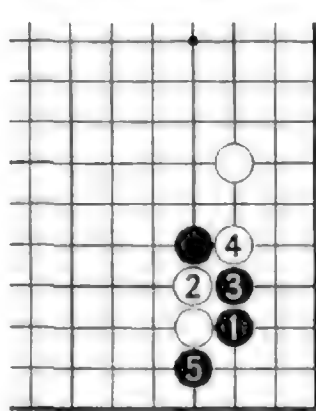
Dia. 5. Black 1 is an endgame tesuji.



Dia. 6: seki

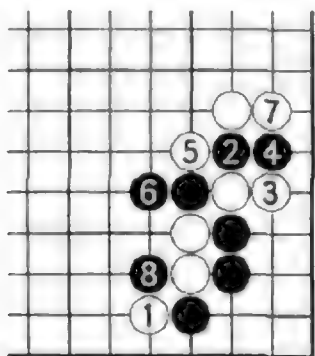
Dia. 6. White has to answer at 1, but that lets Black get a seki with 2 to 6. This is a painful memory for me, because I lost the game by half a point.

Dia. 7. If White resists with 1, then he can't connect at 5, as his whole group perishes after 6. I don't have space here to give all the variations, but the reader can confirm for himself that 1 in Dia. 5 works whatever White does.

Dia. 7: disaster
5: connects

Dia. 8: a trick move

Finally, I'd like to look at a tesuji that's part of a joseki. White 2 and 4 in Dia. 8 are a kind of trick move. I remember being very impressed by Black's hane at 5.



Dia. 9: a good exchange for Black

Dia. 9. If White blocks at 1, Black has the clever continuation of 2 and 4. The exchange of captures up to 8 is clearly favourable for Black. For the details, please refer to a joseki dictionary. [See *Dictionary of Basic Joseki*, Vol. 2, pp. 93-94.]

Tesujis are the highlight of go. I hope the reader will also enjoy them to the full in his or her own games.

(Go Weekly, 10 April 1990)

Redmond v. Yuki

Here, briefly, is an entertaining game Michael played in the 20th New Stars Tournament, a TV tournament run parallel to the Haya-go Championship. The top sixteen younger players in Japan — 13 from the Nihon Ki-in and three from the Kansai Ki-in — participate in this knockout tournament; the criterion for selection is the total prize money won in the previous year. Michael reached the quarterfinals but blundered away a win over Yoda. Yuki, whom he met in the first round, is one of the leading hopes for the future of the Kansai Ki-in. He was born on 11 February 1972.

White: Yuki Satoshi 6-dan

Black: Michael Redmond 6-dan

Komi: 5 1/2; time: 5 minutes each, plus 30 seconds per move.

Played on 14 October 1989.

Commentary by Kamimura Kunio 8-dan.

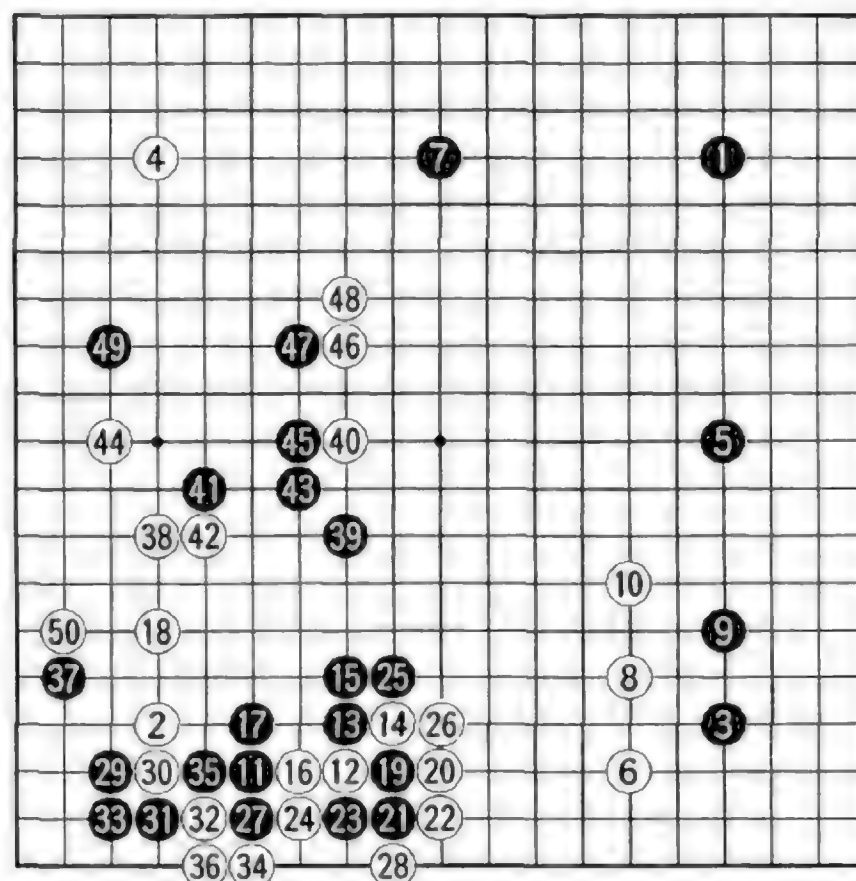


Figure 1 (1-50)

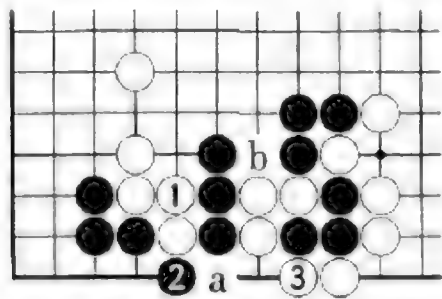
Figure 1 (1-50)

White 10 is a strategy for preventing Black from getting a large moyo.

White 34 is dubious, according to Haruyama 9-dan (who acts as the tournament referee). White should connect at 1 in Dia. 1 (next page). If Black 2, White 3 makes miai of starting a ko at 'a' and pushing up at 'b'. Black seizes the initiative with 35 to 39.

White 40 is an attempt to change the flow

of the game, but White's position is damaged in the continuation to 70 in Figure 2.



Dia. 1

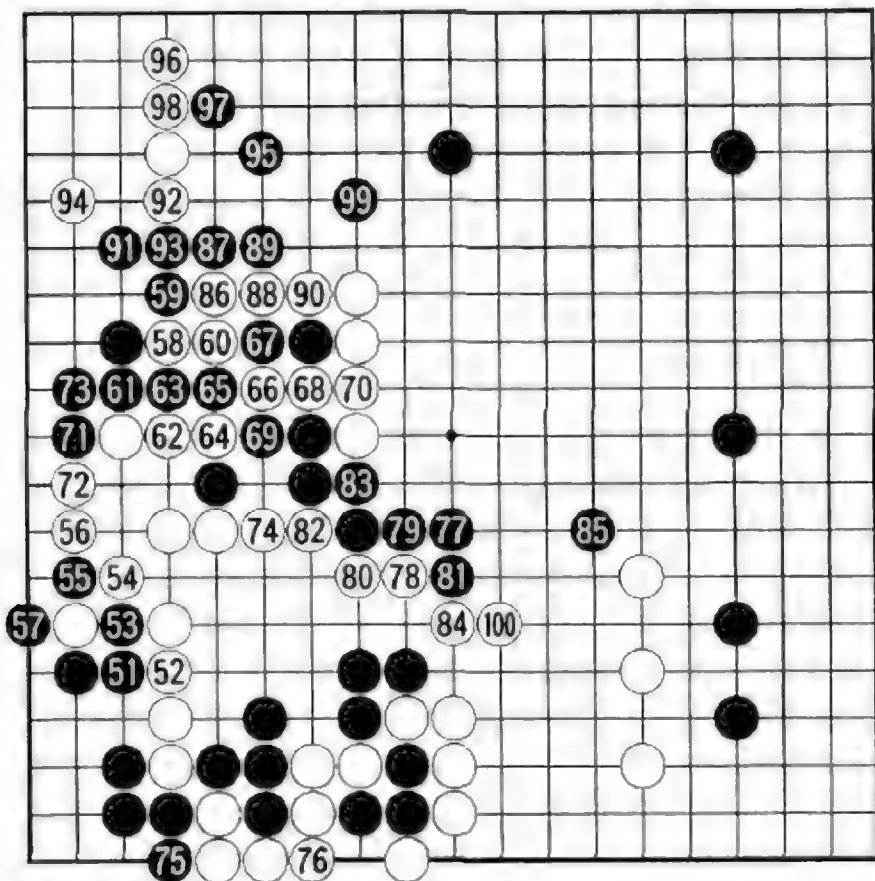


Figure 2 (51-100)

Figure 2 (51-100)

Black 71. If Black had played at 74, the game would have been over.

White 78 is severe; up to 100 White takes over the lead.

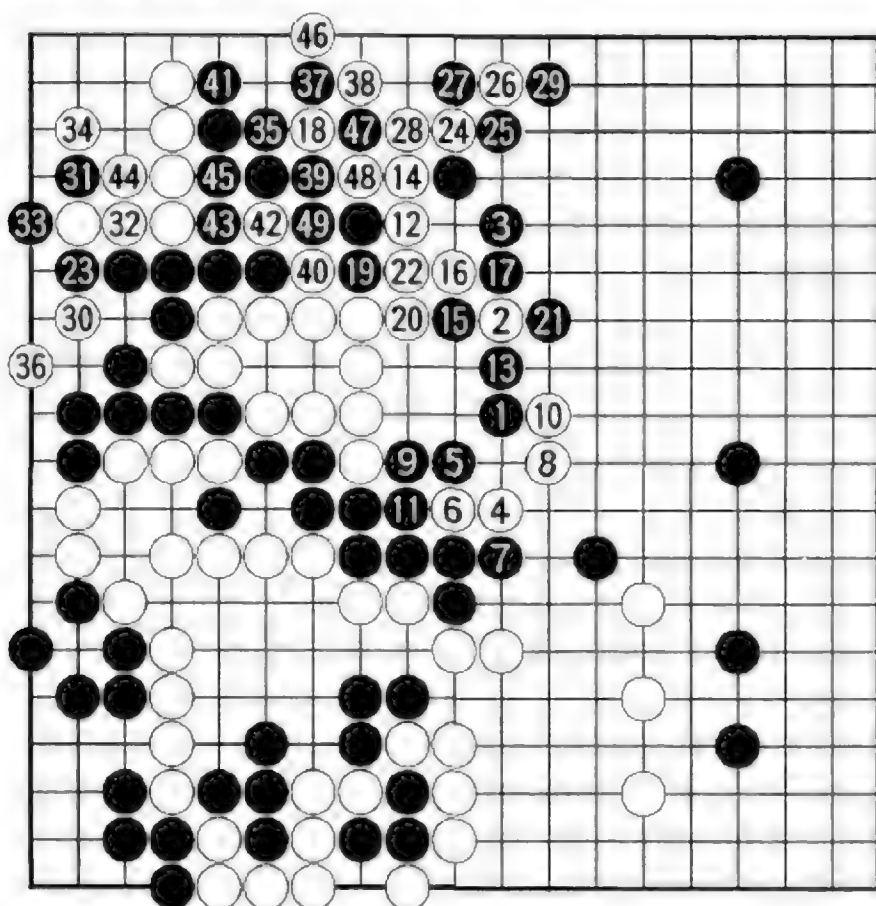


Figure 3 (101-150)
50: ko (at 18)

Figure 3 (101-150)

White 12 is the move that puts Black back into the game. If White had blocked solidly at 13, it would have been hard to beat him. Black promptly counterattacks with 13 to 17.

White 18 should be at 39. Capturing at 21 would be about the best Black could do, so White would still be ahead.

After this White launches attack after attack, but the odds are clearly against him. Black safely steers his way through some complicated fighting.

White resigns after Black 189.

(*Go Weekly*, 21 November 1989. Translated by John Power.)

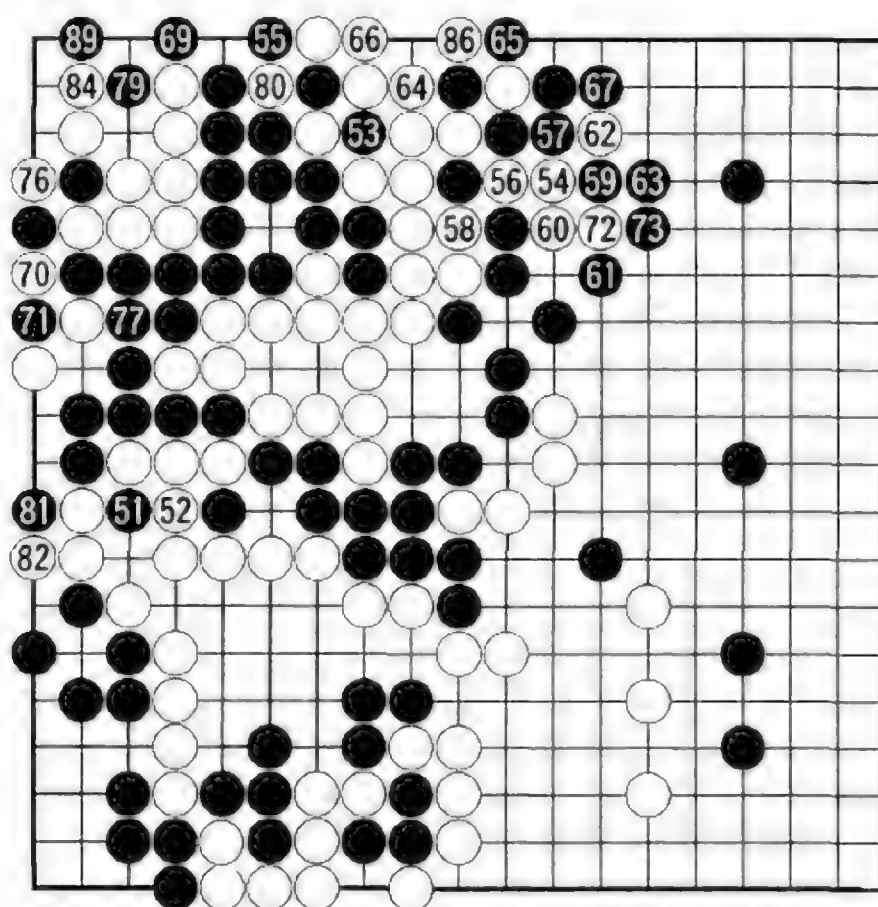


Figure 4 (151-189)

68: ko (left of 53); 74: ko (at 70); 75: ko (at 53); 78: ko (left of 53); 83: ko (right of 80); 85: ko (at 53); 87: connects (left of 53); 88: ko (below 65)



28th Judan Title, Game Two

(Continued from page 61)

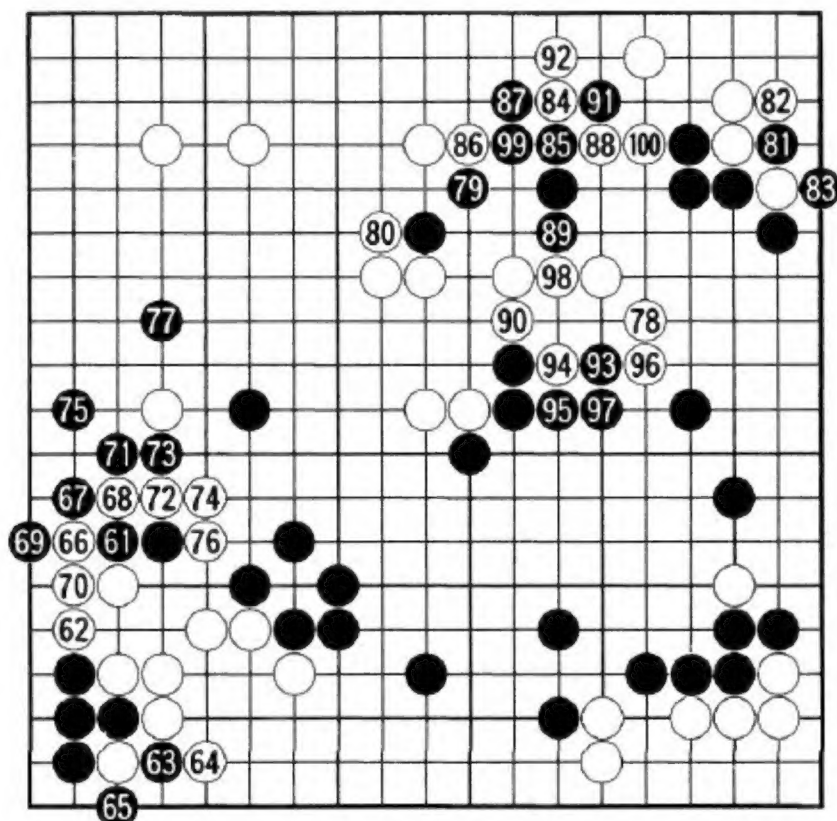


Figure 3 (61-100)

White 78. The losing move, according to Cho. White's position is too thin after Black 79. For example, he would like to play 86 at 1 in *Dia. 1* (page 61), but Black would force with 2 to 6, then attack at 8. White can't defend both cutting points.

Note that Black 97 is correct. If Black blocks at 1 in *Dia. 2* (page 61), White will seize his chance to cut at 2. If then Black 3, White counters with 4; if Black tries to cut with 'a', then after White 'b' and Black 'c' it is Black's group that is cut off with White 'd'.

Figure 4 (101-147)

White 20, forestalling White 22 is big, but White A would be better: it would make the game close.

Likewise for White 26: even if White plays B next, Black can link up with C to E.

Black 27 and 31 weaken White's corner. After 37 another corner reinforcement is essential, but Black would switch to F and win, so White takes a chance with 40.

White 44 is the losing move. White should defend the corner with White 45 and stake the game on surviving Black's centre attack starting with G. It was Rin's opinion that White could either live or link up to the white group in the bottom left.

White has too many defects in his shape to have any chance of killing Black after 47. There's no point in continuing.

White resigns after Black 147.

(Adapted from Kido, June 1990)

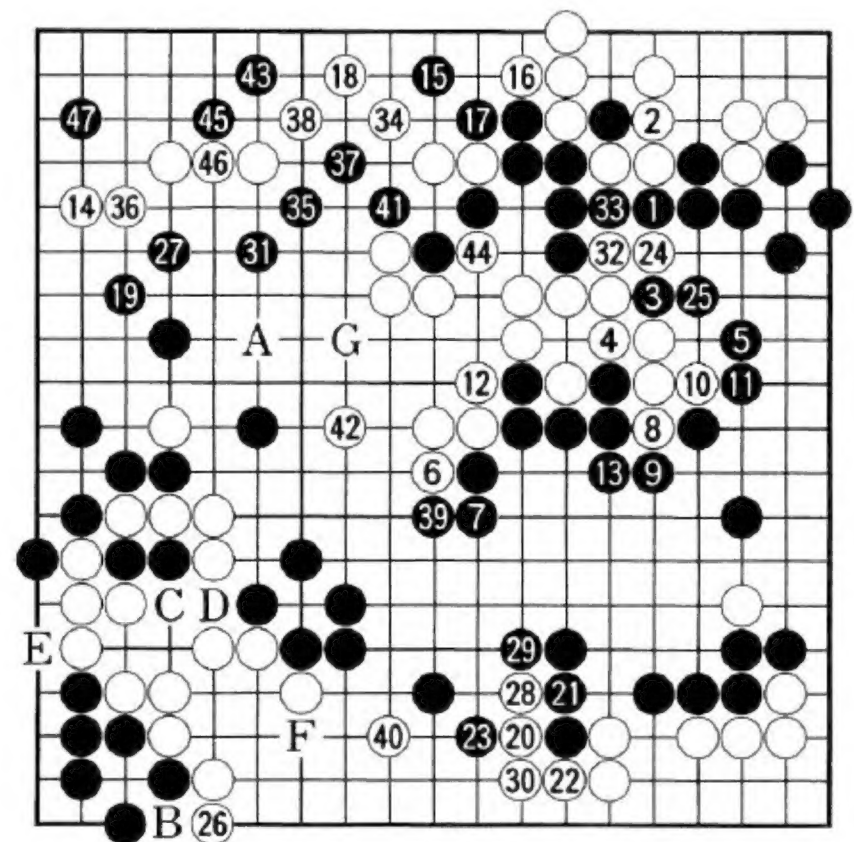


Figure 4 (101-147)

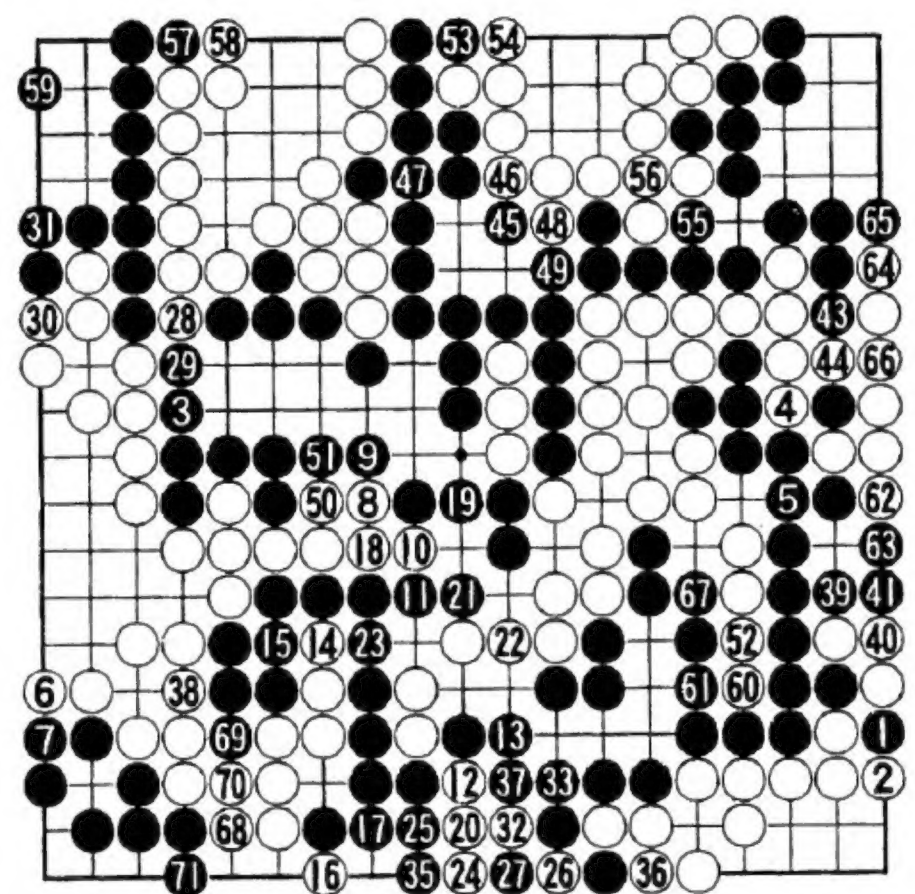
Cho Hun-hyun vs. Takemiya in Seoul
(Continued from page 29)

Figure 6 (201-271)

34: ko (at 26); 42: connects (at 1)

Kido: How does it feel being the 'unified world champion'?

Takemiya: It feels as if I've done a good day's work. I got a marvellous reception in Korea, so I enjoyed playing. I wasn't very nice to Hun-hyun, but I could just as easily have been the one to lose two straight.

Shuko: Hun-hyun is stronger than this, though. In the first game he missed obvious moves. I think he's tired. Of course, both of you have hectic schedules.

(Kido, May 1990. Translated by John Power.)

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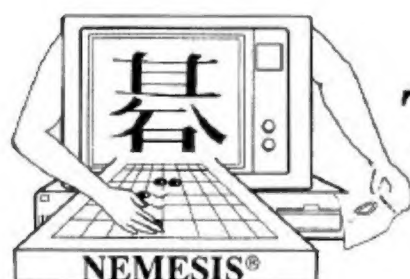
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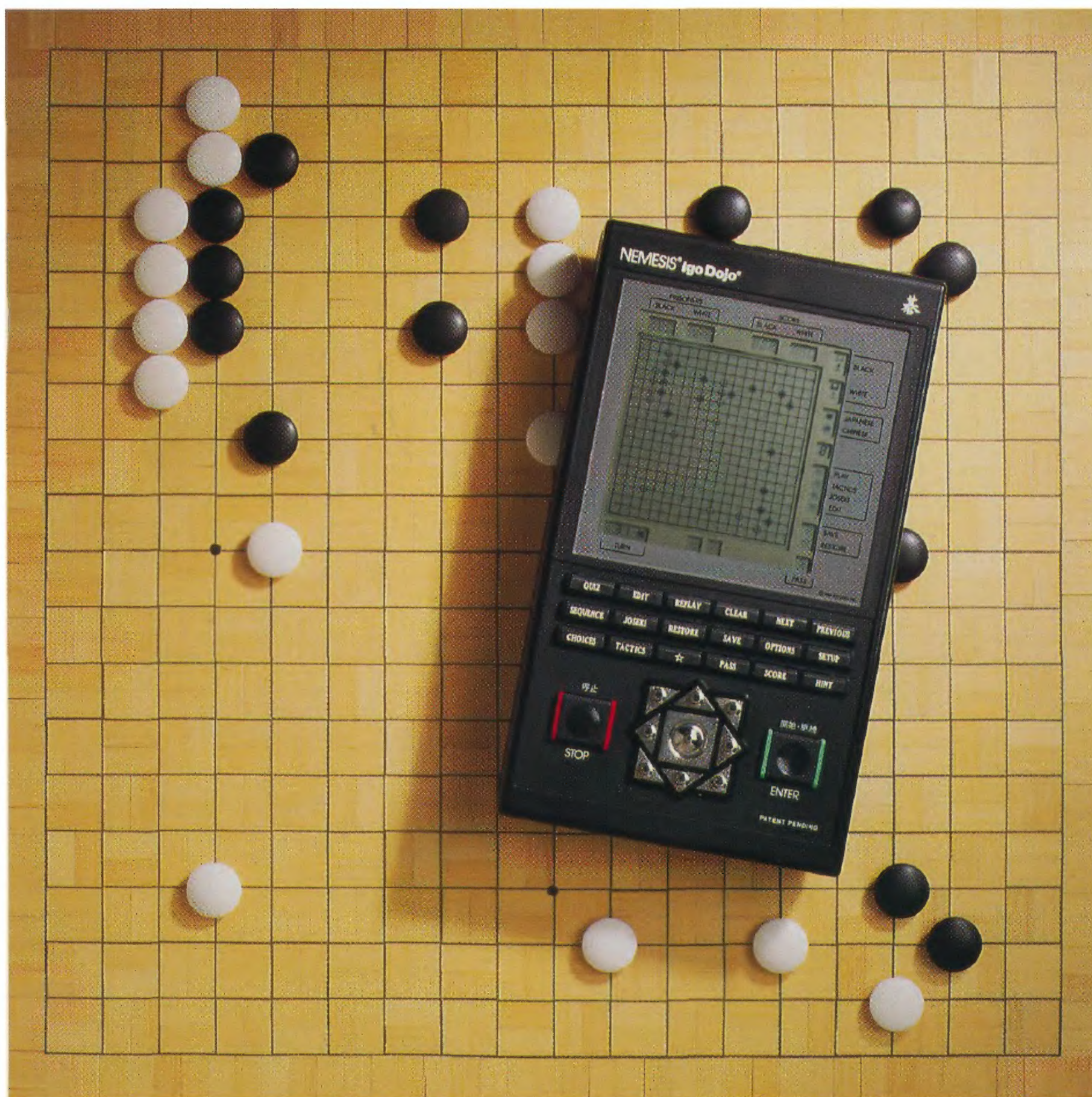


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